Overture®

Professional Music Notation & Publishing Software

Special Overture Bundle

includes:

Free Musicshop

Free Overture video

(a $675 total value)

Accelerated for Power Macintosh

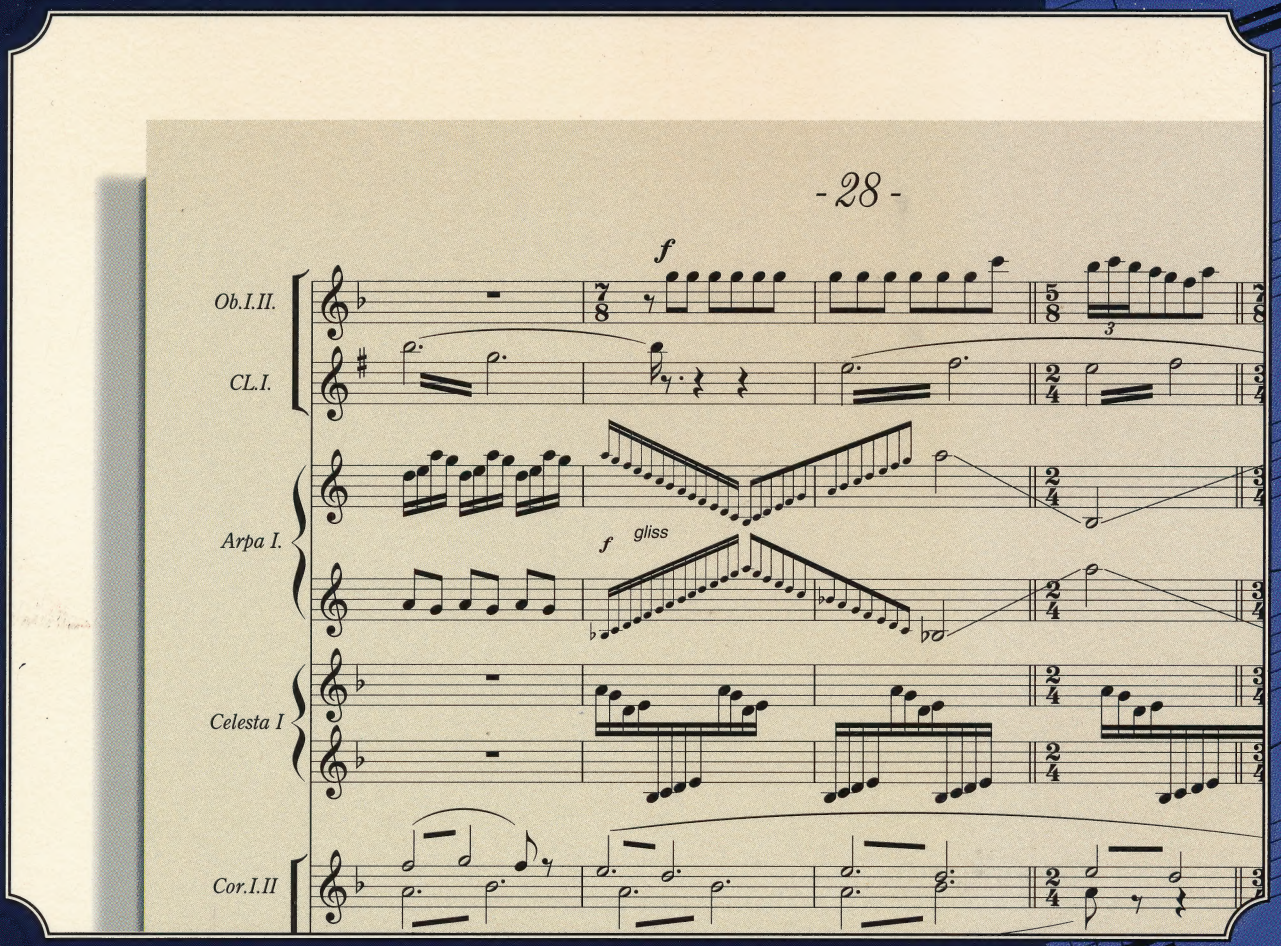
OPCODE

Piano

Celesta

V.I.

Overture

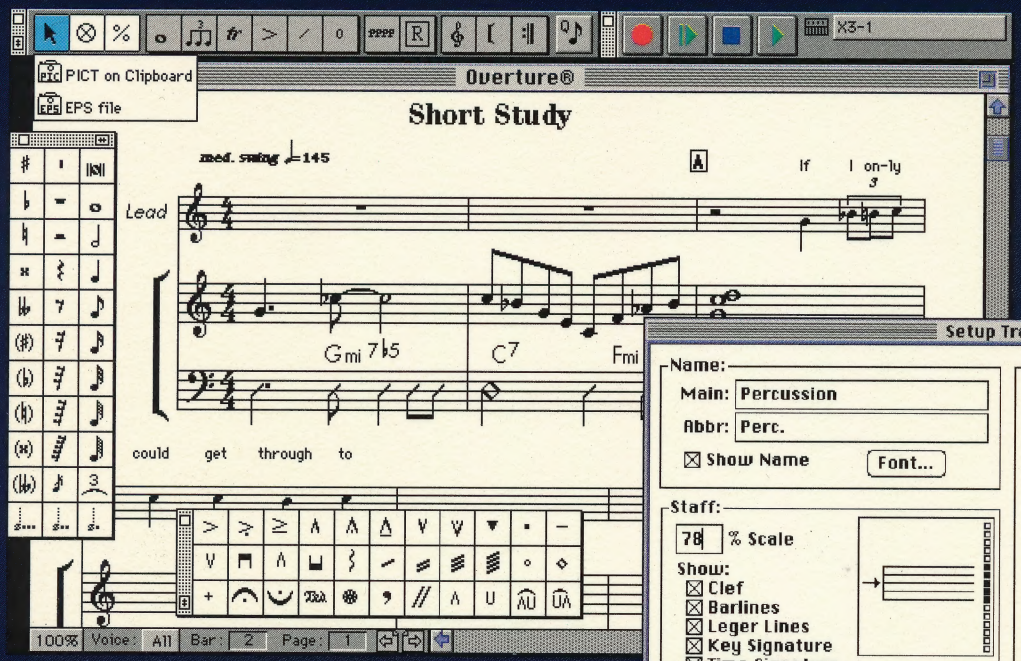
Professional Music Notation & Publishing Software

Finally, a music notation package that works the way musicians think. In no time at all you'll have the power to publish professional looking documents—everything from complete scores and lead sheets, to individual cues and single measure musical examples. Professional features, coupled with click and drag simplicity, make it easy to bang out a quick lead sheet or score an entire opera. Overture, from Opcode Systems, it's what you expect from the Macintosh MIDI innovators.

OPCODE

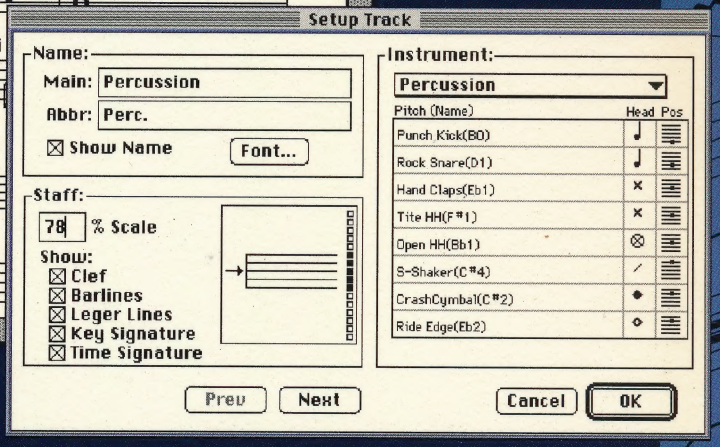
SYSTEMS INC

Overture

Professional Music Notation & Publishing Software

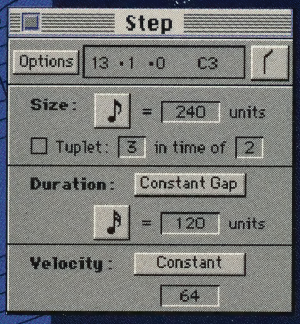


Overture's Tool Bar and Score Window with MIDI Transport Controls. Just play, click or type in a part. Capturing an EPS file is as easy as dragging over a selection.



The Track Setup defines staff type, instrument name ,transpose and mappings with different noteheads.

Need to bang out a lead sheet for band members? Overture helps you create it in minutes with step entry including notes, rests, chord recognition and rhythmic slashes. Use either a MIDI instrument or your computer keyboard to step enter a voice or part. All other tools, such as articulation marks, are available without leaving step entry mode.



Overture's step entry is unparalleled. It includes notes, rests, rhythmic slashes and chord recognition.

Want precise control for professionally engraved scores and parts? Overture lets you edit every element (staves, notes, stems, ornaments, text, barlines) by dragging with the mouse or nudging with the arrow keys. It also gives you the ability to edit allotment tables and engraver settings for customized notation layout.

Need a small two measure example for use in a page layout or graphics program? Overture can capture any part of the score as PICT or EPS, just click and drag—great for brochures, textbook examples, tests and multimedia authoring.

Want to annotate a score, part or section? Overture has complete text handling including lyrics, page text, floating text, measure text and rehearsal marks. You edit directly on the score without dialog boxes or strange entry modes.

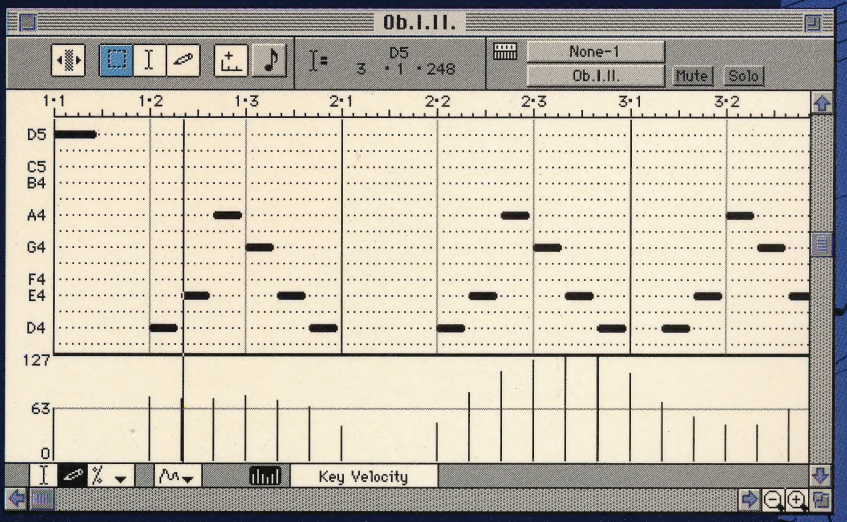
Have to get parts done for a large score or cue? With Overture you always work in page view mode, so what you see is what you get when you print. Overture lets you extract parts, hide or scale staves and individual elements, and zoom in to any level for precise adjustments.

Overture

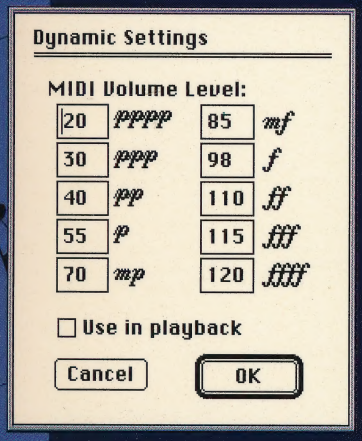
Professional Music Notation & Publishing Software

OPCODE

Overture gives you MIDI capabilities that are unparalleled in other notation packages. You can edit MIDI data graphically using the same piano roll view found in Opcode's award winning sequencer, Vision. Without leaving the notation environment, you can precisely add or change all the performance parameters in your piece including note durations, attack times, key velocity, pitch bend, controllers and program changes. It also features complete MIDI playback of all rests, repeats, endings and dynamics. Overture supports OMS (Open Music System), so it will run with multiport interfaces and all OMS compatible applications.



Overture includes Graphic editing of your music with Opcode's unique Strip Chart for editing key velocity, controllers, duration and more.



Overture plays back all dynamics as well as repeat signs and endings.

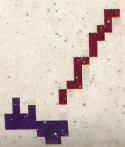
Haven't heard enough? Overture boasts:
256 staves with 8 voices per stave ◆ 480 parts per quarter resolution with MIDI playback based upon written or recorded events ◆ reading/writing standard MIDI files ◆ intelligent step entry with chord recognition and rhythmic slash notation ◆ percussion notation with note head, staff line and MIDI mapping ◆ part extraction with auto transpose and combine multimeasure rests ◆ hiding and scaling any stave or other element ◆ capturing any part of the score as PICT or EPS files ◆ tablature and percussion notation ◆ cross staff, cross barline and feathered beaming ◆ text-lyrics, page, measure, system and rehearsal marks ◆ allotment tables ◆ chord libraries ◆ composite meters ◆ a floating ruler ◆ and the list goes on…

Overture is the most the most intuitive and powerful music notation software available today.

OPCODE

SYSTEMS INC

3950 Fabian Way, Suite 100 • Palo Alto, CA 94303
415.856.3333



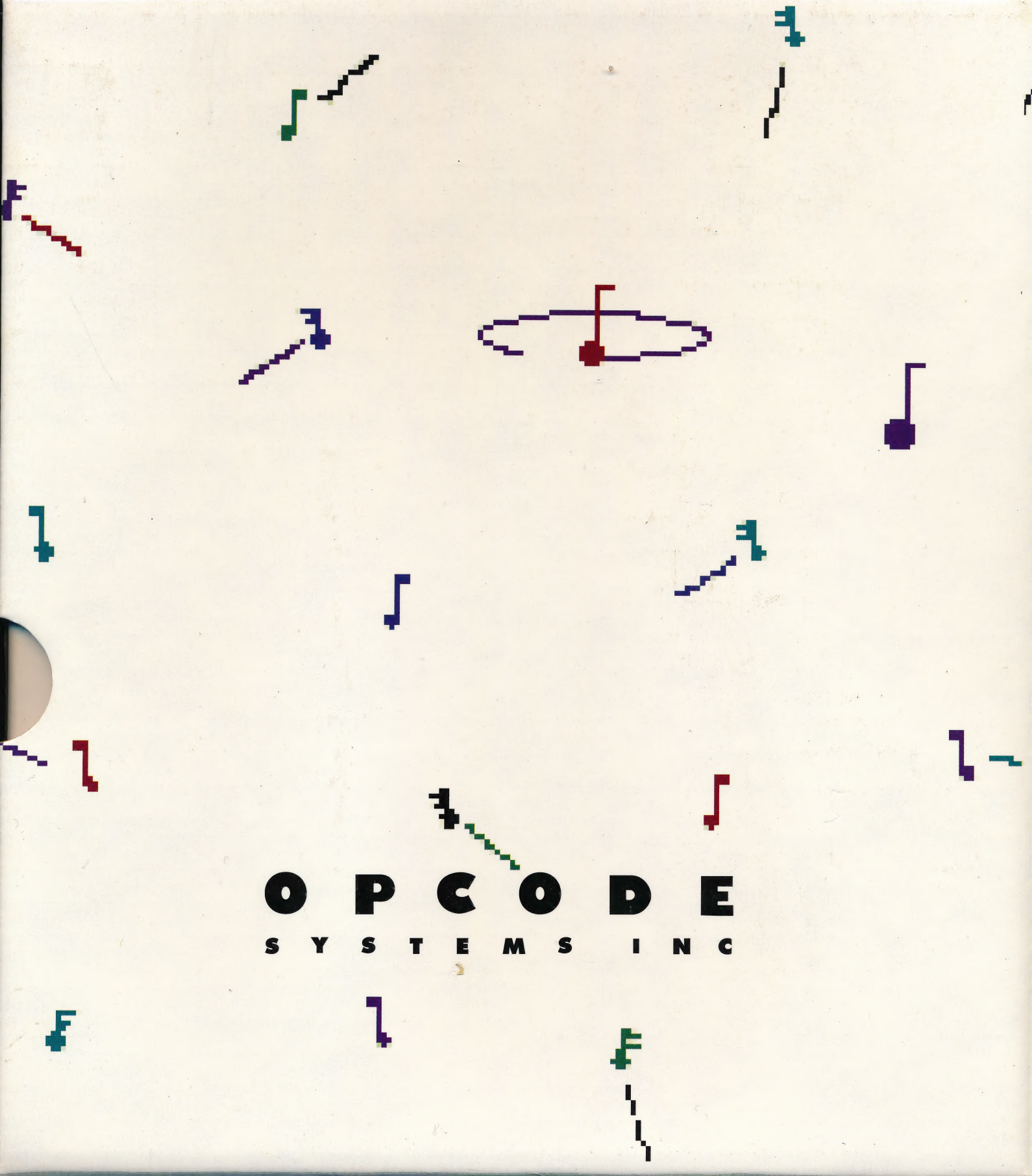
Overture 1.1 Requirements:

Macintosh 68020, System 7.0 or later
2MB application RAM on 68k Macs,
4MB application RAM on Power Macs,
3 MB Hard disk space
High density floppy drive

Overture

Professional Music Notation & Publishing Software

OPCODE


OPCODE
SYSTEMS INC

OPCODE

SYSTEMS INC

This legal document is an agreement between you, the end user, and Opcode Systems, Inc. BY UTILIZING THE SOFTWARE ON THESE DISKS, YOU ARE AGREEING TO BECOME BOUND BY THE TERMS OF THIS AGREEMENT, WHICH INCLUDES THE SOFTWARE LICENSE, SOFTWARE DISCLAIMER OF WARRANTY, AND HARDWARE LIMITED WARRANTY (collectively the "Agreement"). THIS AGREEMENT CONSTITUTES THE COMPLETE AGREEMENT BETWEEN YOU AND OPCODE SYSTEMS, INC. IF YOU DO NOT AGREE TO THE TERMS OF THIS AGREEMENT, DO NOT USE THE SOFTWARE ON THE DISKS INCLUDED IN THIS PACKAGE. PROMPTLY RETURN THE PACKAGE AND THE OTHER ITEMS (INCLUDING WRITTEN MATERIALS, BINDERS OR OTHER CONTAINERS, AND HARDWARE, IF ANY) THAT ARE PART OF THIS PRODUCT TO THE PLACE WHERE YOU OBTAINED THEM FOR A FULL REFUND.

OPCODE SOFTWARE LICENSE

1. GRANT OF LICENSE. In consideration of payment of the LICENSE fee, which is a part of the price you paid for this product, Opcode, as Licensor, grants to you, the LICENSEE, a nonexclusive right to use and display this copy of an Opcode software program (hereinafter the "SOFTWARE") on a single COMPUTER (i.e., with a single CPU) at a single location. Opcode reserves all rights not expressly granted to LICENSEE.
2. OWNERSHIP OF SOFTWARE. As the LICENSEE, you own the magnetic or other physical media on which the SOFTWARE is originally or subsequently recorded or fixed, but Opcode retains title and ownership of the SOFTWARE recorded on the original disk copy(ies) and all subsequent copies of the SOFTWARE, regardless of the form or media in or on which the original and other copies may exist. This License is not a sale of the original SOFTWARE or any copy.
3. COPY RESTRICTIONS. This SOFTWARE and the accompanying written materials are copyrighted. Unauthorized copying of the SOFTWARE, including SOFTWARE that has been modified, merged, or included with other software, or of the written materials is expressly forbidden. You may be held legally responsible for any copyright infringement that is caused or encouraged by your failure to abide by the terms of this License. Subject to these restrictions, and if the SOFTWARE is not copy-protected, you may make one (1) copy of the SOFTWARE solely for backup purposes. You must reproduce and include the copyright notice on the backup copy.
4. USE RESTRICTIONS. As the LICENSEE, you may physically transfer the SOFTWARE from one computer to another provided that the SOFTWARE is used on only one computer at a time. You may not electronically transfer the SOFTWARE from one computer to another over a network. You may not distribute copies of the SOFTWARE or accompanying written materials to others. You may not modify, adapt, translate, reverse engineer, decompile, disassemble, or create derivative works based on the SOFTWARE. You may not modify, adapt, translate, or create derivative works based on the written materials without the prior written consent of Opcode.
5. TRANSFER RESTRICTIONS. This SOFTWARE is licensed only to you, the LICENSEE, and may not be transferred to anyone without the prior written consent of Opcode. Any authorized transferee of the SOFTWARE shall be bound by the terms and conditions of this Agreement. In no event may you transfer, assign, rent, lease, sell, or otherwise dispose of the SOFTWARE on a temporary or permanent basis except as expressly provided herein.
6. TERMINATION. This License is effective until terminated. This License will terminate automatically without notice from Opcode if you fail to comply with any provision of this License. Upon termination you shall destroy the written materials and all copies of the SOFTWARE, including modified copies, if any.
7. UPDATE POLICY. Opcode may create, from time to time, updated versions of the SOFTWARE. At its option, Opcode will make such updates available to the LICENSEE and transferees who have paid the update fee and returned the Registration Card to Opcode.
8. MISCELLANEOUS. This Agreement is governed by the laws of the State of California.

DISCLAIMER OF WARRANTY AND LIMTED WARRANTY

THE SOFTWARE AND ACCOMPANYING WRITTEN MATERIALS (INCLUDING INSTRUCTIONS FOR USE) ARE PROVIDED "AS IS" WITHOUT WARRANTIES OF ANY KIND. FURTHER, OPCODE DOES NOT WARRANT, GUARANTEE, OR MAKE ANY REPRESENTATIONS REGARDING THE USE, OR THE RESULTS OF THE USE, OF THE SOFTWARE OR WRITTEN MATERIALS IN TERMS OF CORRECTNESS, ACCURACY, RELIABILITY, CURRENTNESS, OR OTHERWISE. THE ENTIRE RISK AS TO HE RESULTS AND PERFORMANCE OF THE SOFTWARE IS ASSUMED BY YOU. IF THE SOFTWARE OR WRITTEN MATERIALS ARE DEFECTIVE YOU, AND NOT OPCODE OR ITS DEALERS, DISTRIBUTERS, AGENTS, OR EMPLOYEES, ASSUME THE ENTIRE COST OF ALL NECESSARY SERVICING, REPAIR, OR CORRECTION.

Opcode warrants to the original LICENSEE that (a) the disk(s) on which the SOFTWARE is recorded is free from defects in materials and workmanship under normal use and service for a period of ninety (90) days from the date of delivery as evidenced by a copy of the receipt and (b) the hardware accompanying the SOFTWARE is free from defects in the materials and workmanship under normal use and service for a period of one (1) year from the date of delivery as evidenced by a copy of the receipt. Further, Opcode hereby limits the duration of any implied warranty(ies) on the disk or such hardware to the respective periods state above. Some states do not allow limitations on duration of an implied warranty, so the above limitation may not apply to you.

Opcode's entire liability and your exclusive remedy as to disk(s) or hardware shall be, at Opcode's option, either (a) return of the purchase price or (b) replacement of the disk or hardware that does not meet Opcode's Limited Warranty and which is returned to Opcode with a copy of the receipt. If failure of the disk or hardware has resulted from accident, abuse, or misapplication, Opcode shall have no responsibility to replace the disk or hardware or refund the purchase price. Any replacement disk or hardware will be warranted for the remainder of the original warranty period of thirty (30) days, whichever is longer.

THE ABOVE ARE THE ONLY WARRANTS OF ANY KIND, EITHER EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE, THAT ARE MADE BY OPCODE ON THE OPCODE PRODUCT. NO ORAL OR WRITTEN INFORMATION OR ADVICE GIVEN BY OPCODE, ITS DEALERS, DISTRIBUTERS, AGENTS, OR EMPLOYEES SHALL CREATE A WARRANTY OR IN ANY WAY INCREASE THE SCOPE OF THIS WARRANTY, AND YOU MAY NOT RELY ON ANY SUCH INFORMATION OR ADVICE. THIS WARRANTY GIVES YOU SPECIFIC LEGAL RIGHTS. YOU MAY HAVE OTHER RIGHTS WHICH VARY FROM STATE TO STATE.

NEITHER OPCODE NOR ANYONE ELSE WHO HAS BEEN INVOLVED IN THE CREATION, PRODUCTION, OR DELIVERY OF THIS PRODUCT SHALL BE LIABLE FOR ANY DIRECT, INDIRECT, CONSEQUENTIAL, OR INCIDENTAL DAMAGES (INCLUDING DAMAGES FOR LOSS OF BUSINESS PROFITS, BUSINESS INTERUPTION, LOSS OF BUSINESS INFORMATION, AND THE LIKE) ARISING OUT OF THE USE OF OR INABILITY TO USE SUCH PRODUCT EVEN IF OPCODE HAS BEEN ADVISED OF HE POSSIBILITY OF SUCH DAMAGES. BECAUSE SOME STATES DO NOT ALLOW THE EXCLUSION OR LIMITATION OF LIABILITY FOR CONSEQUENTIAL OR INCIDENTAL DAMAGES, THE ABOVE LIMITATION MAY NOT APPLY TO YOU.

This Disclaimer of Warranty and Limited Warranty is governed by the laws of the State of California.

U.S. GOVERNMENT RESTRICTED RIGHTS

The SOFTWARE and documentation is provided with RESTRICTED RIGHTS. Use, duplication, or disclosure by the Government is subject to restrictions as set forth in subdivision (b)(3)(ii) of The Rights in Technical Data and Computer Software clause at 252.227-7013. Contractor/manufacturer is Opcode Systems, Inc./3950 Fabian Way, Suite 100/Menlo Park, CA 94303.

Should you have any questions concerning this Agreement, or if you desire to contact Opcode for any reason, please contact in writing: Opcode Customer Sales and Service, 3950 Fabian Way, Suite 100/Menlo Park, CA 94303.

Opcode Part Number: 080-2002-02

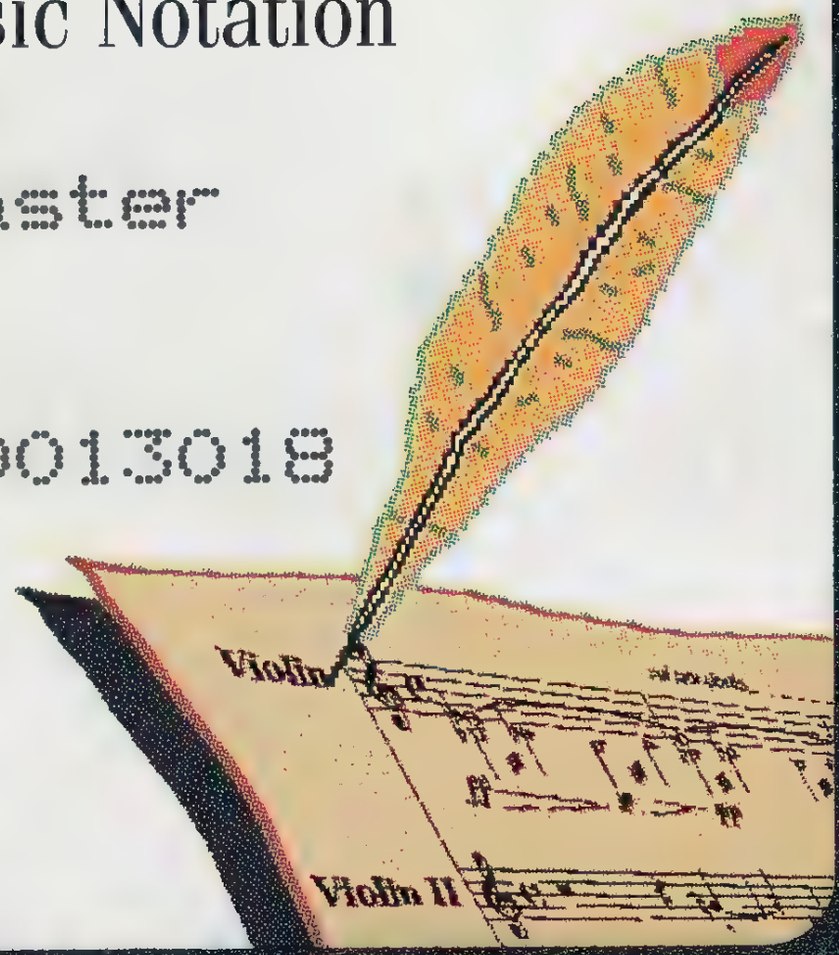
Overture®

Professional Music Notation

Vers. 1.0

Install/Master

518.100.00013018



© 1994
Opcode Systems, Inc.
All Rights Reserved

OPCODE
SYSTEMS INC

Overture®

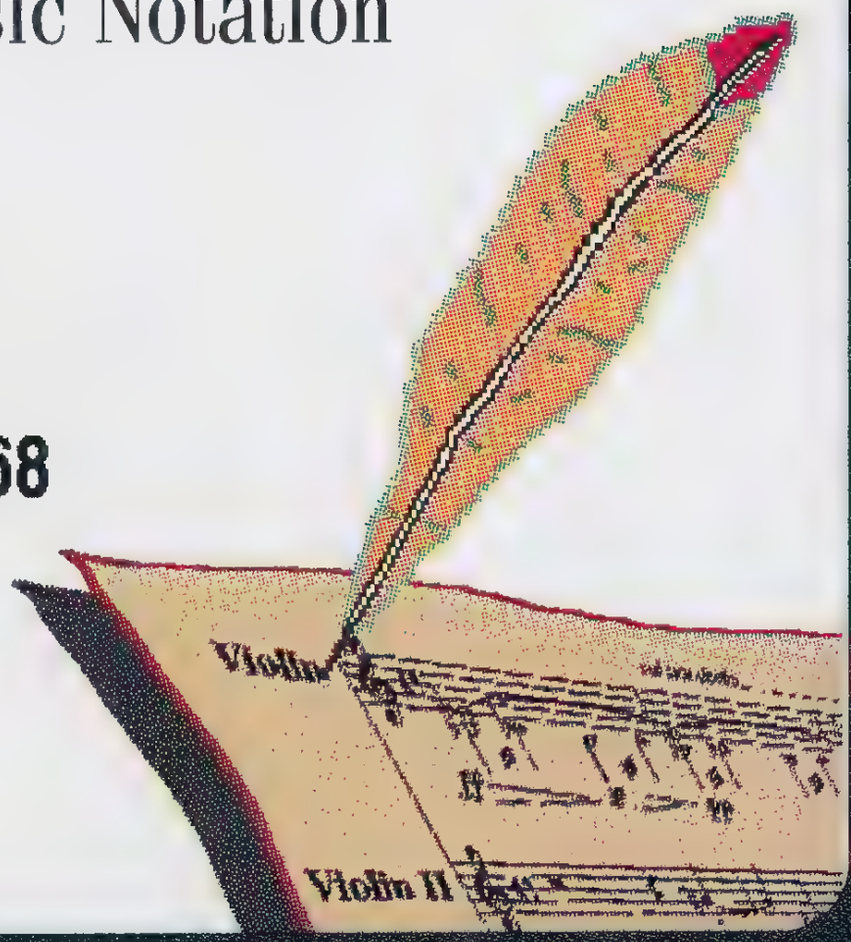
Professional Music Notation

Version 1.1

Install/Master

Disk 1 of 2

518.110.00016768



© 1994 – 95
Opcode Systems, Inc.
All Rights Reserved

OPCODE
SYSTEMS INC

Overture®

Professional Music Notation

Version 1.1

Disk 2 of 2

© 1994 – 96
Opcode Systems, Inc.
All Rights Reserved

OPCODE
SYSTEMS INC

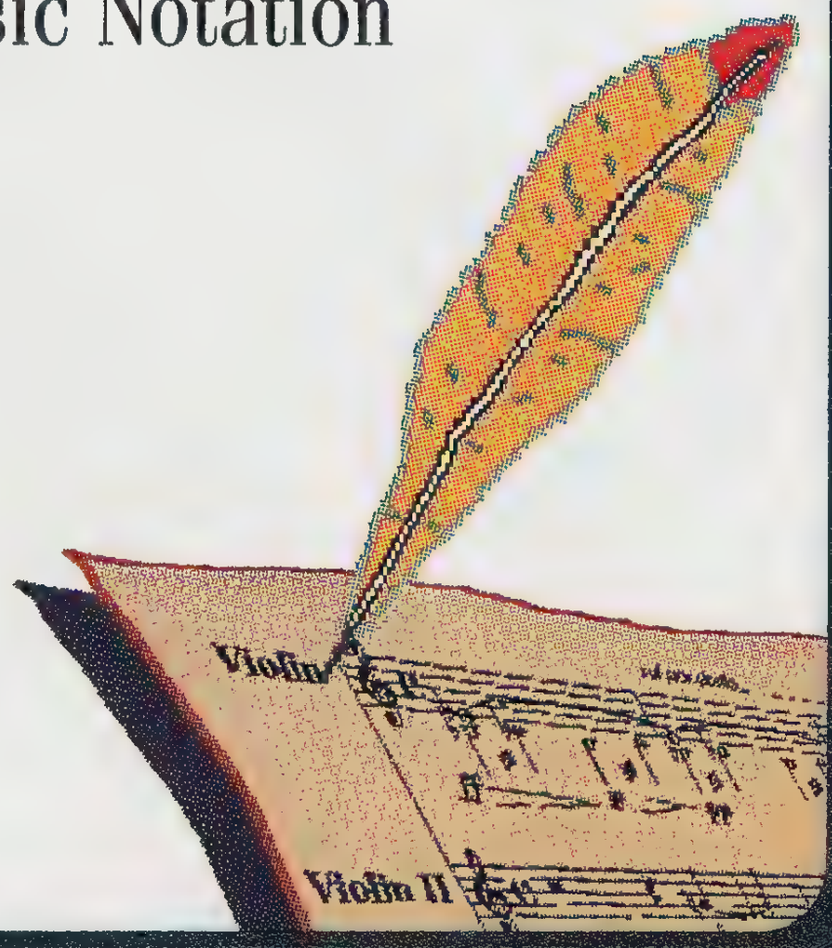
Overture®

Professional Music Notation

Version 1.22

Install/Master

Disk 1 of 3



© 1994 – 96
Opcode Systems, Inc.
All Rights Reserved

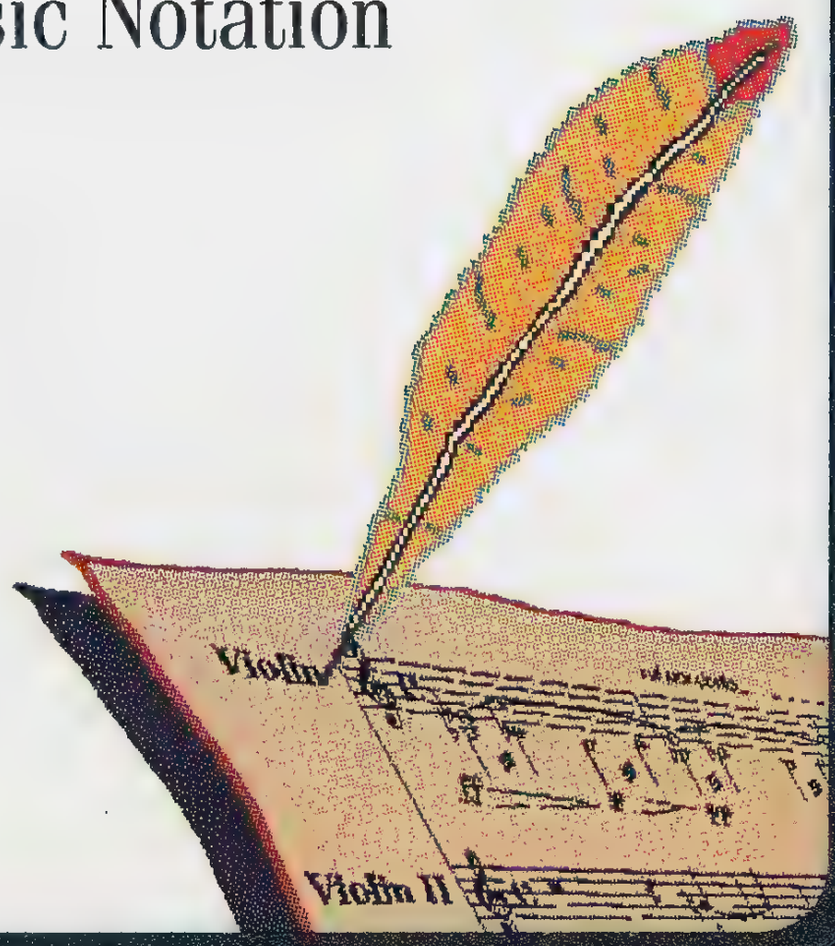
OPCODE
SYSTEMS INC

Overture®

Professional Music Notation

Version 1.22

Disk 2 of 3



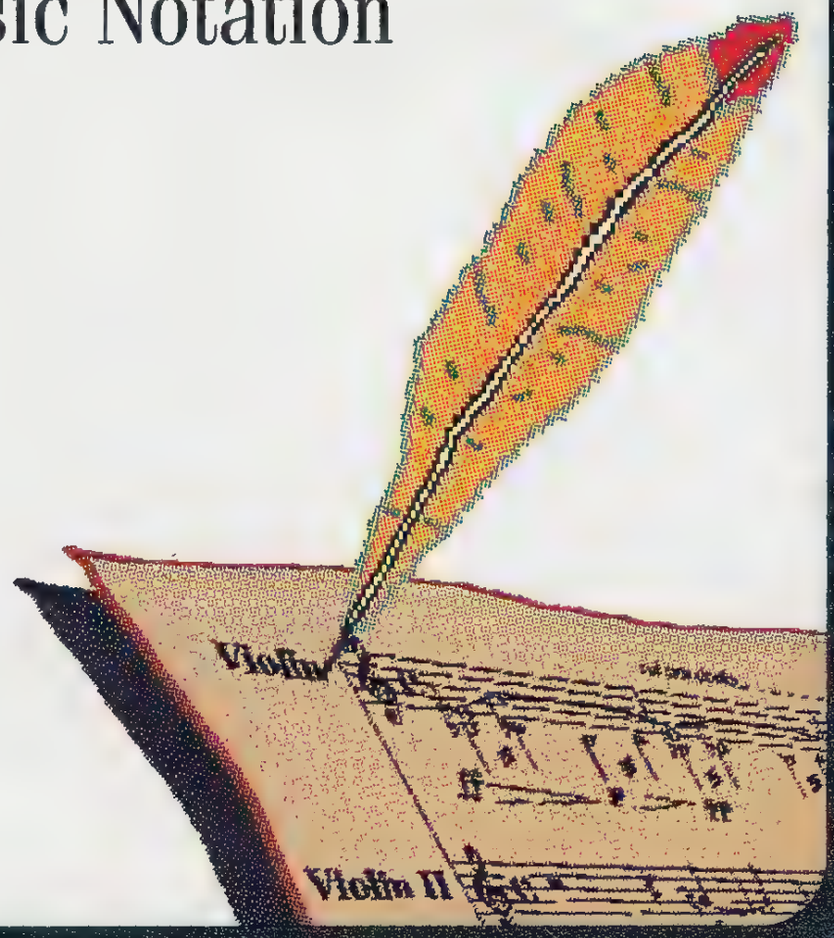
© 1994 – 96
Opcode Systems, Inc.
All Rights Reserved

Overture®

Professional Music Notation

Version 1.22

Disk 3 of 3



© 1994 – 96
Opcode Systems, Inc.
All Rights Reserved

OPCODE
SYSTEMS INC

OMS

Opcode MIDI System

OMS Disk

All Interfaces including Studio 3,4,5

Version 1.2.3

© 1990 – 96
Opcode Systems, Inc.
All Rights Reserved

OPCODE
SYSTEMS INC

Musicshop™

Disk 2 of 2

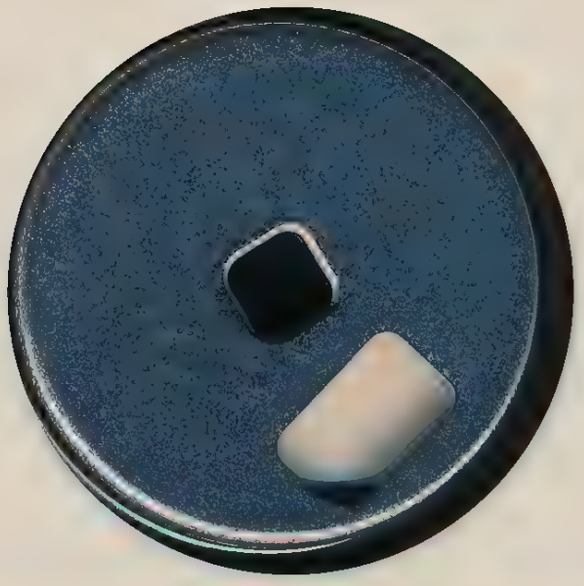
Version 1.02

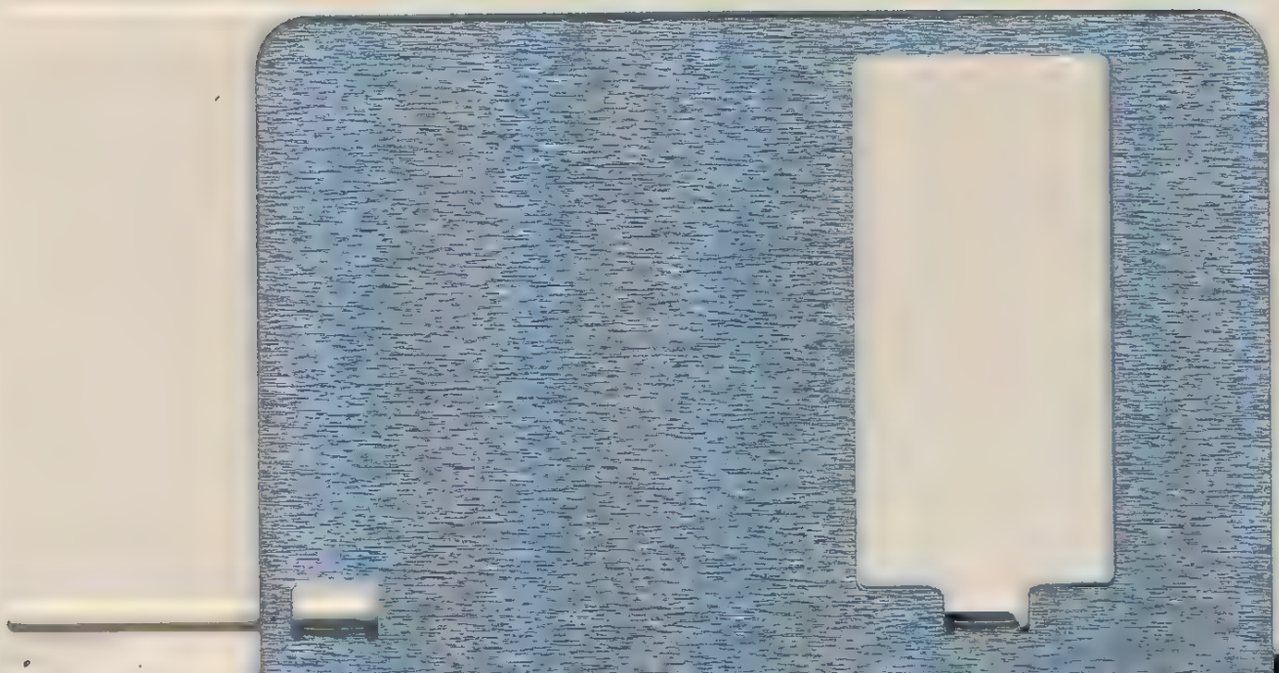
Install 2

© 1993–96
Opcode Systems, Inc.
All Rights Reserved

OPCODE

SYSTEMS INC





Musicshop™

Disk 1 of 2

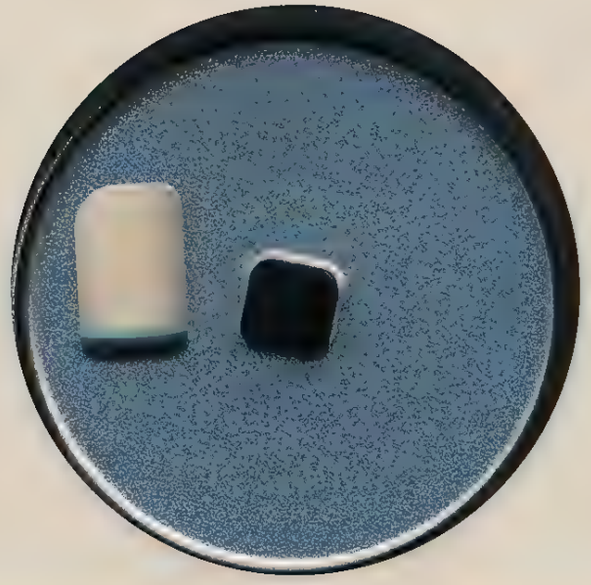
Version 1.02
Install 1

210.102. 00029040

© 1993 – 96
Opcode Systems, Inc.
All Rights Reserved

OPCODE

SYSTEMS INC



Musicshop™ QUICK START

1 Set Up Your Equipment

Be sure all power is off (Macintosh and MIDI devices).

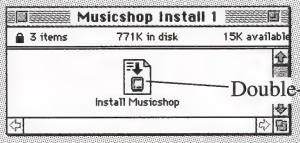
Attach your MIDI Interface to the Modem port.

Connect a standard MIDI cable from the MIDI OUT connector on your keyboard controller to the MIDI IN connector on the interface.

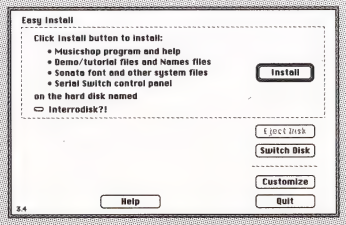
Connect a MIDI cable from the MIDI OUT on your Macintosh interface to the MIDI IN on each of your master keyboard.

2 Install Musicshop

Insert the Musicshop Install 1 disk into your Macintosh.



Double-click the Installer

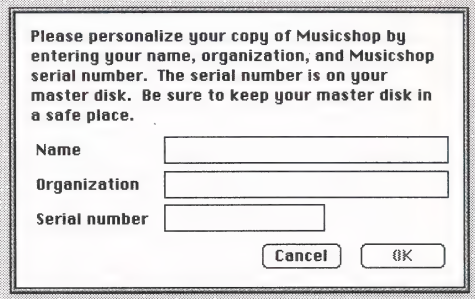


Click Install, then follow the instructions that appear on your screen.

3 Launch Musicshop

Double-click the Musicshop Icon.

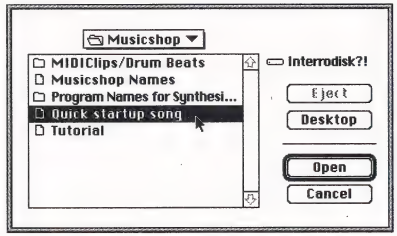
Personalize Your Copy of Musicshop. The serial number is on installation disk 1. Be sure to enter it exactly, including all periods, spaces, and dashes.


Please personalize your copy of Musicshop by entering your name, organization, and Musicshop serial number. The serial number is on your master disk. Be sure to keep your master disk in a safe place.
Name
Organization
Serial number
Cancel
OK

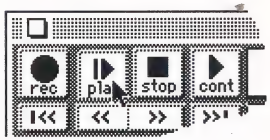
The MIDI Setup dialog box will appear. Check the modem port, then click OK.

4 Play a Test File

Choose Open... from the File menu.



Load the file "Quick startup song."

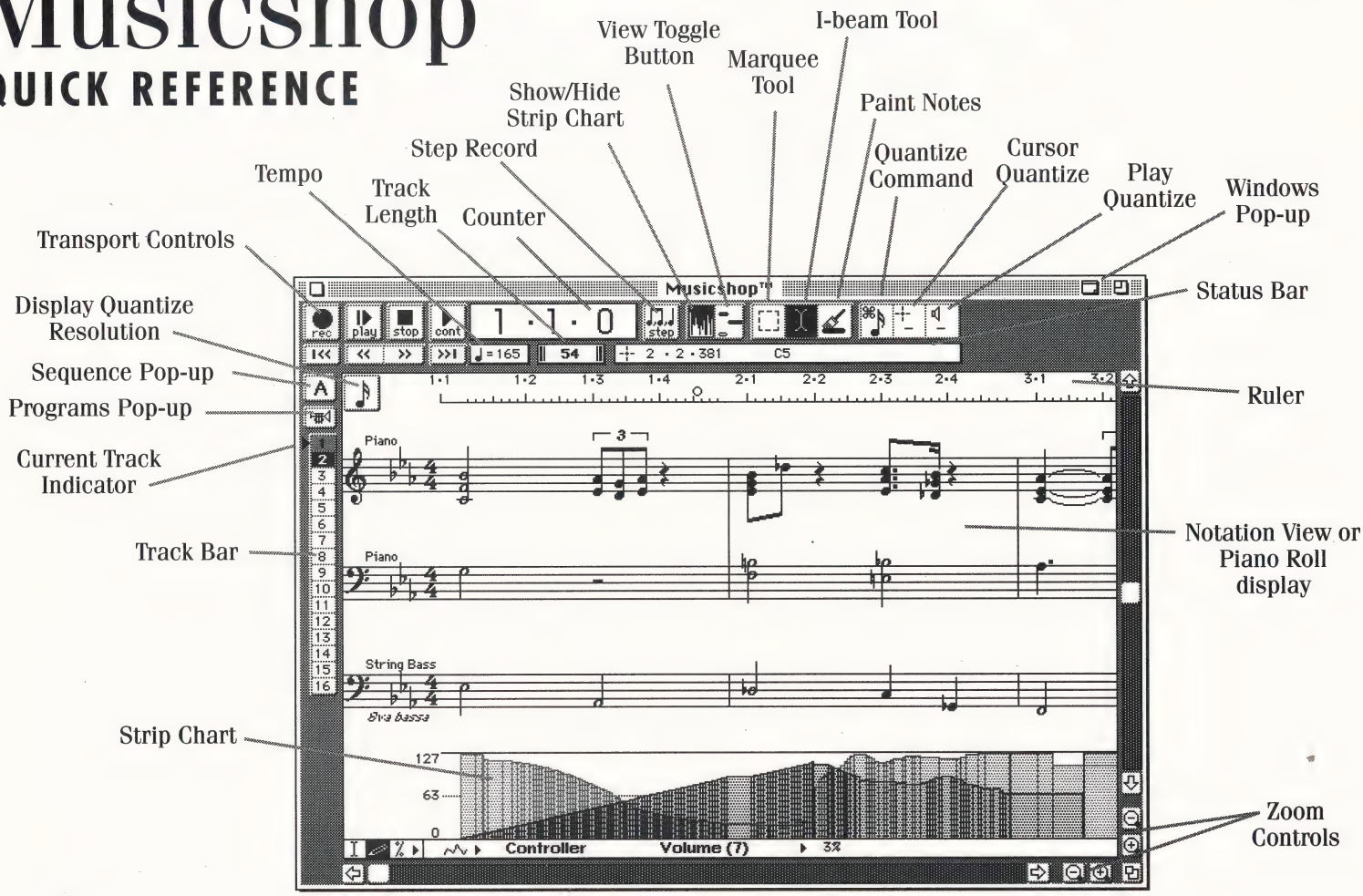


After the song has loaded, click the Play button.

The song will start playing. If you don't hear anything, your connections may be bad. Check your connections, check the MIDI setup dialog box, and see Chapter 6 of the book Musicshop Tutorials for more help.

Musicshop™

QUICK REFERENCE

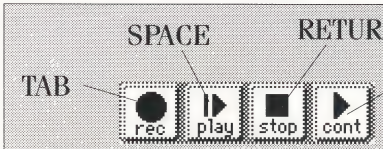


EDIT WINDOW

OPCODE SYSTEMS INC

Musicshop™

QUICK REFERENCE



Transport Controls

To change numeric values using the keyboard, use the "-" and "+" keys, or hold down shift and press the up or down arrow.

Menus

File

New	⌘N
Open...	⌘O
Save	⌘S
Save As...	
Save a Copy As...	
Revert	
Import...	optO
Export...	optS
Page Setup...	
Print Preview...	optU
Print...	⌘P
Transfer...	
Quit	⌘Q

Edit

Undo	⌘Z
Cut	⌘X
Copy	⌘C
Paste	⌘V
Clear	⌘B
Merge	⌘M
Insert Clipboard	⌘I
Repeat Paste...	⌘R
Clone	
Insert Blank Time	⌘H
Delete Selected Time	⌘D
Move Events...	⌘Y

Setups

✓Replace	optR
Punch	optP
Overdub	optD
✓Wait for Note	optW
Countoff	optC
Loop Record	⌘L
Countoff in Play	
✓Stop at Punch Out	
✓Keyboard Thru	
Turn off Stuck Notes	!
External Sync	⌘E
Metronome...	⌘K
MIDI Setup...	⌘U
Preferences...	
Set Colors...	
✓Quantize Durations	

Help

Introduction	⌘/
Keyboard Shortcuts	
Thru Shortcuts	▶
Window Shortcuts	▶
✓Popup Help	

Do

Quantize Selection	⌘W
Reassign...	optY
Play from Selection	⌘spc
Play Selection	optspc
Jump to Selection	⌘J
Select All	⌘A
Select All Tracks	⌘T
Zoom to Fit	optZ
Subscribe...	optO
Unsubscribe	optU

Windows

Edit	optE
Arrangement	optA
Mixer	optM
Track Setup	optT
Program & Note Names	optN
Print Preview	optU

Tracks

Modem-1	⌘1
Modem-2	⌘2
Modem-3	⌘3
Modem-4	⌘4
Modem-5	⌘5
Modem-6	⌘6
Modem-7	⌘7
Modem-8	⌘8
Modem-9	⌘9
Modem-10	⌘0
Modem-11	opt1
Modem-12	opt2
Modem-13	opt3
Modem-14	opt4
Modem-15	opt5
Modem-16	opt6

Keyboard Controls

Use the Macintosh keyboard to display and edit these parameters. Entering numbers with the keypad will change the value of a highlighted field.

[— set punch-in point to counter

] — set punch-out point to counter

{ — set punch-in to beginning of sequence

} — set punch-out to end of sequence

* — on keypad, select track and patch

= — on keypad, highlight the bar number in the counter

/ — on keypad, enter punch mode and highlight punch-in point

arrow keys — move to next field

. (decimal) — on keypad, move to next field within the same parameter (to enter locations)

clear — on keypad, de-select highlighted field

Durations

Use the numeric keypad to change the note size while inserting notes or step recording, or when a quantize button is highlighted.

1 — 𝅝 3 — Triplet on/off

2 — 𝅗𝅥 . (period) — dot on/off

4 — ♩ 6 — 𝅘𝅥𝅯

8 — ♪ 5 — 𝅘𝅥𝅯

Keyboard Shortcuts

With Arrow Cursor Selected

Single click	Select measure
Double click	Selects all elements in a measure
Triple click	Selects all elements in a line
Shift click	Select range
⌘-click	Discontiguous selection
⌘-drag hairpin	Move both hairpin stems proportionally
Dbl-click staff handle	Open Track Setup dialog box
Option-drag	Zoom to fit area
Option-drag note	Create copy of note
Option-drag staff	Same spacing to all remaining systems on page
⌘-drag staff	Same spacing to all remaining systems in score
Option-shift	Select hand tool for scrolling
Double-click element	Opens editing dialog box
Double-click text	Edit text

Chord Entry

A-G	Chord root
Shift A-G	Chord bass
S	Sharp
W	Flat
[	Move chord selector to the left
]	Move chord selector to the right

Step Entry

(Duration selected as in tool selection mode.)

A-G	Note selection
= or R	Rest/note toggle
space	Enter rest
↓ or -	Lower current pitch 1/2 step
↑ or +	Raise current pitch 1/2 step
←	Step backwards through a score without deleting notes
→	Step forwards through a score without deleting notes
o	Raise current and future pitch range one octave
Shift-O	Lower current and future pitch range one octave
⌘;	Tie together the previous two notes
return	Enter a note or rest, then step forward
enter	Enter a note or rest, but don't step forward (use for entering chords)
delete	Step backward through a score, deleting previous note

Tool Selection

1	Whole note
2	Half note
3	Triplet toggle
4	Quarter note
5	32nd note
6	16th note
8	8th note
.	Augmentation dot toggle
C	Cursor tool toggle
E	Eraser tool
F	Accidental flat
G	Grace note
N	Accidental natural
P	Open note palette
R	Rest of selected value
S	Accidental sharp
↑ ← → ↓	Nudge selected score elements
⌘[	Zoom in
⌘]	Zoom out

With Ornament / Articulation Button Selected

Option	Put element above note(s)
⌘	Put element below note(s)

With Dynamics Button Selected

Option	Adds dynamic to all staves

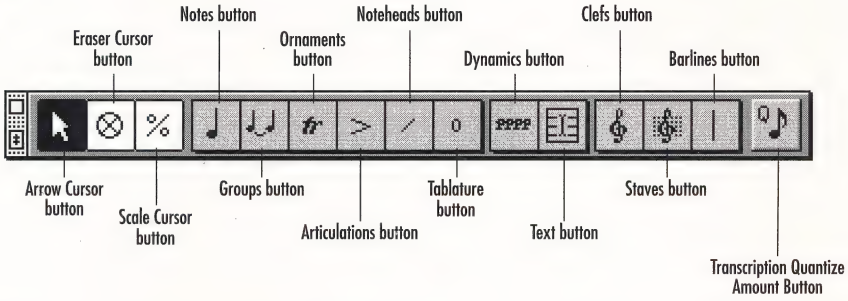
With Note(s) Selected:

↑	Transpose note up one step
↓	Transpose note down one step
←	Nudge note to left
→	Nudge note to right

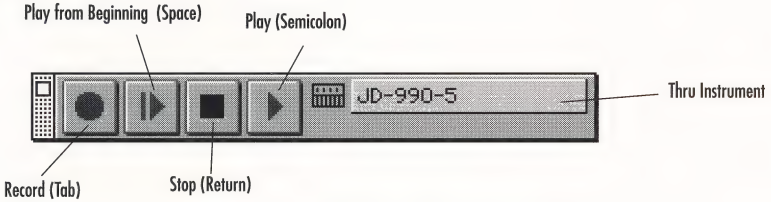
OPCODE SYSTEMS INC

Overture Quick Reference

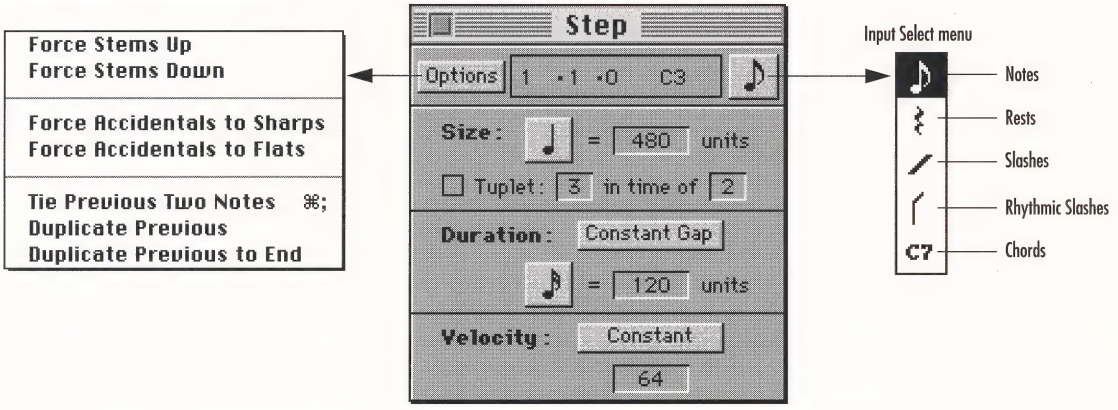
Tool Bar



Transport Window

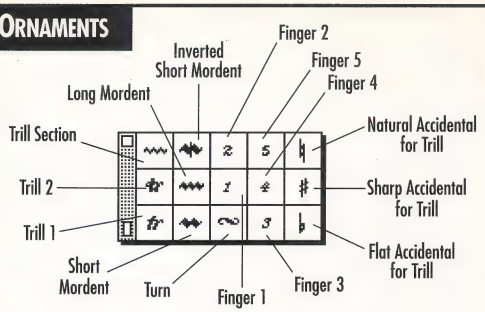


Step Entry Window

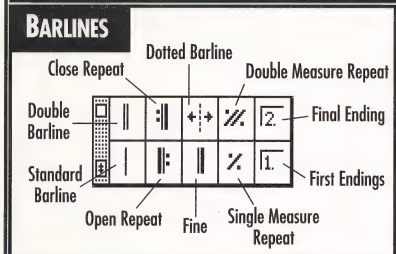


Overture Palettes

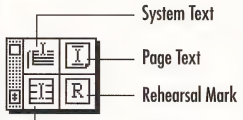
Ornaments



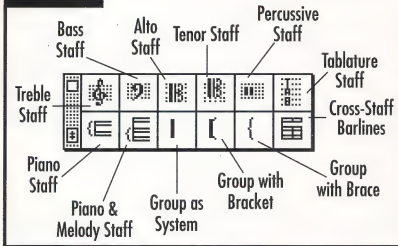
Barlines



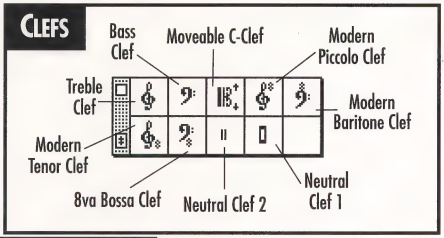
Text



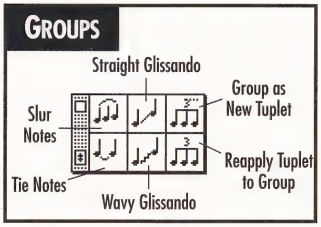
Staves



Clefs

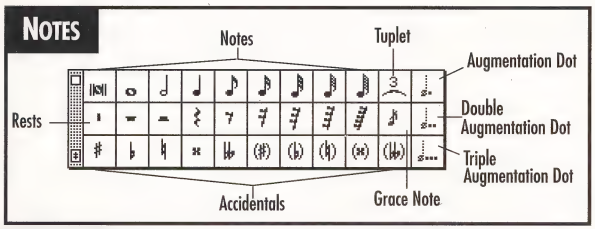


Groups



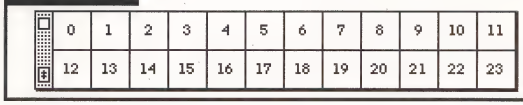
Dynamics

Notes

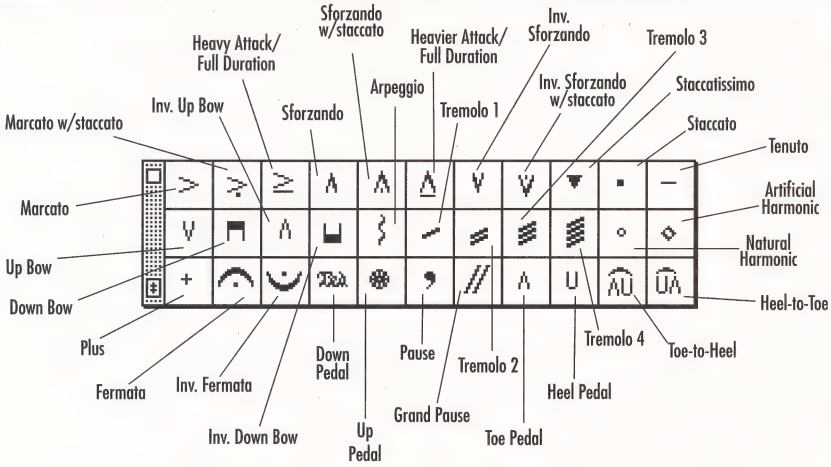


Note Heads

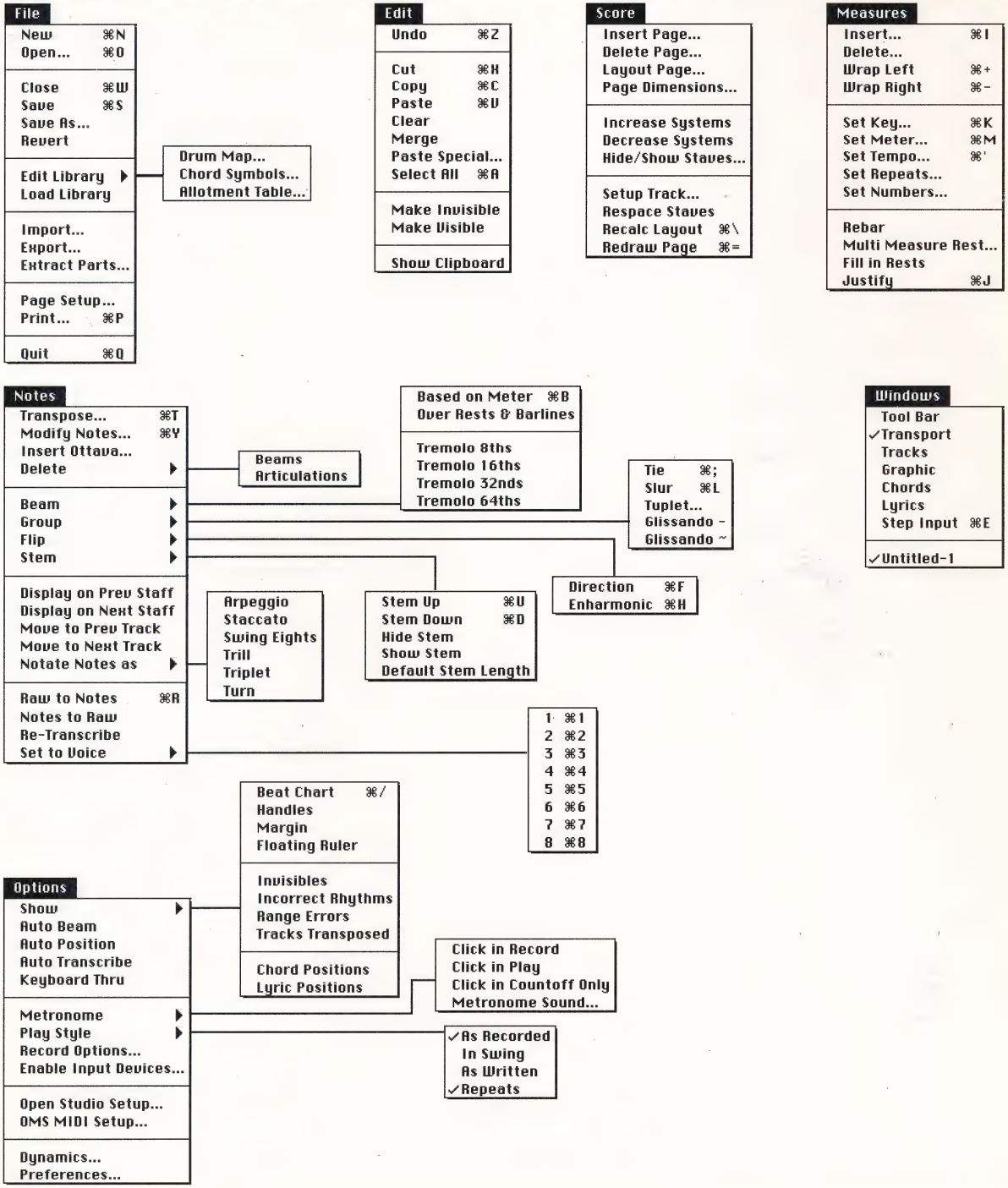
Tablature



Articulations



Overture Quick Reference



Send in your completed registration card NOW!!

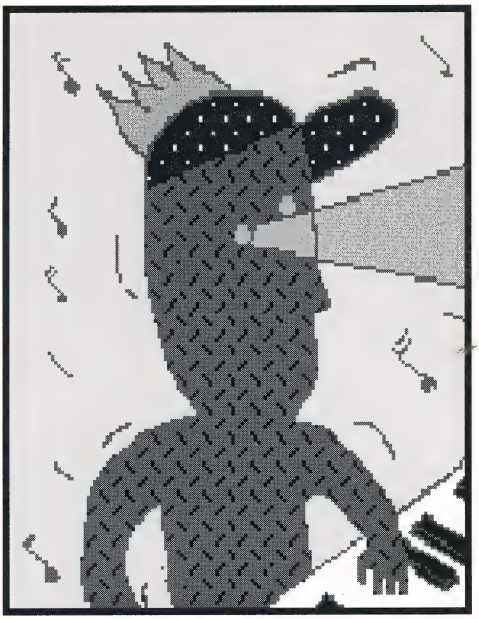
Your registration is important to you and to us.
It entitles you to technical support and updates.
Please send in your completed registration card,
and we'll automatically send you back a disk full
of drum loops. It's easy, and it's free.

You get a free DrumClips disk when you do.

OPCODE

SYSTEMS INC

Please Open Immediately!



Important registration information enclosed!

OPCODE

SYSTEMS INC

Register NOW, to be sure that you always have the newest and neatest stuff!

Opcode is always upgrading our line of software and hardware products. We constantly add new features and quite often we offer free updates to registered users. Please be sure to fill in the registration card on the opposite page so that you will always STAY INFORMED!

Only **registered** users receive the following:

1. Software and hardware update notices
2. Information about hot new products
3. The Opcode "MIDIphile" newsletter
4. Occasional FREE stuff and special pricing!
5. FREE customer support 6 days a week!

Technical Expertise

We realize that support is a vital part of customer satisfaction, and we feel that Opcode truly has one of the best support staffs around. Send in your registration card immediately to qualify for technical support and access to our expertise.

If you have a problem, please call us, but first follow these steps:

1. Check your documentation. Most of your questions are probably answered in the manual.
2. Check reference manuals for your other hardware/software (computers, synthesizers, etc.).
3. Before you call, have information that pertains to your problem available. Your hardware configuration, software version numbers, and product manual should all be in front of you. Also note any strange on-screen occurrences.
4. Have your serial number in front of you.
5. Call Customer Support with the software up and running in front of you.

Opcode Users outside of the U.S. and Canada receive service and support through your local Opcode distributor. Contact Opcode for the name of the authorized distributor in your country.

RECORD YOUR SERIAL NUMBER HERE:

Opcode's Customer Support Hours

(415) 856-3331

Monday - Friday	Saturday
9AM - 6PM (PST)	11AM - 5PM (PST)

tear here

LAST NAME:

FIRST NAME:

This product to be registered under ❑ INDIVIDUAL or ❑ COMPANY (Check only one)

COMPANY: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____ PHONE: _____

❑ IS THIS A CHANGE OF ADDRESS?

PRODUCT NAME: _____

PURCHASE DATE: _____ PRICE (U.S. $): _____

SERIAL NUMBER S/N:

DEALER NAME: _____

❑ ARE YOU REGISTERED FOR OTHER OPCODE PRODUCTS?

IF YES, PLEASE ENTER YOUR CUSTOMER CODE: _____

Where will you be using this Opcode product?

❑ Home Project Studio
❑ School/University
❑ Post Production Facility
❑ Professional Recording Studio
❑ Other: _____

Where did you first learn of Opcode and the product you purchased? _____

How much do you spend on sound/music-related products per year (U.S. $)?

❑ $0-$500 ❑ $500-$1500 ❑ $1500-$3000 ❑ $3000-$5000 ❑ Over $5000

What is your system configuration (hard drive size/brand, RAM, extra peripherals)?

_____

What kind of computer(s) do you use? _____

What helped you decide on this product? _____

What other (non-Opcode) music software/hardware do you own? _____

What audio/music product(s) are you planning to purchase within the next year? _____

_____

Which magazines do you read?

❑ Keyboard ❑ EM ❑ MIX ❑ Home & Studio Recording ❑ Other: _____
❑ Post ❑ Musician ❑ Guitar Player ❑ Other: _____
❑ MacWorld ❑ MacUser ❑ MacWeek ❑ EQ ❑ Other: _____

What new types of products would you suggest from Opcode in the future? _____

_____

Do you use a audio/video deck in your studio (brand/model)? _____

What synthesizers do you own? _____

please detach & mail in this portion

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

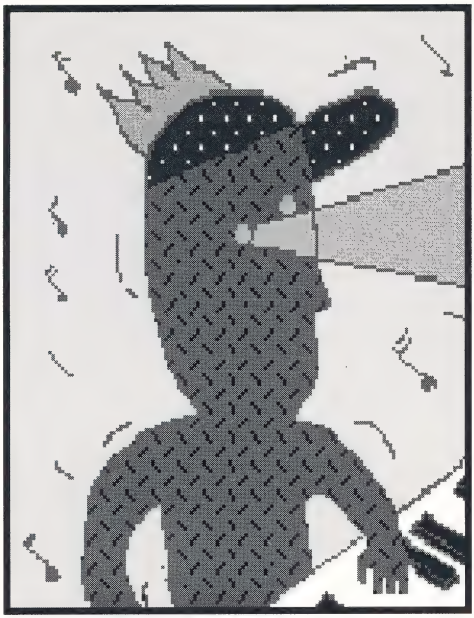
BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 185 PALO ALTO, CA

POSTAGE WILL BE PAID BY ADDRESSEE

Opcode Systems, Inc.
3950 Fabian Way, Suite 100
Palo Alto, CA 94303-9643

Please Open Immediately!



Important registration information enclosed!

OPCODE

SYSTEMS INC

Register NOW, to be sure that you always have the newest and neatest stuff!

Opcode is always upgrading our line of software and hardware products. We constantly add new features and quite often we offer free updates to registered users. Please be sure to fill in the registration card on the opposite page so that you will always STAY INFORMED!

Only **registered** users receive the following:

1. Software and hardware update notices
2. Information about hot new products
3. The Opcode "MIDIphile" newsletter
4. Occasional FREE stuff and special pricing!
5. FREE customer support 6 days a week!

Technical Expertise

We realize that support is a vital part of customer satisfaction, and we feel that Opcode truly has one of the best support staffs around. Send in your registration card immediately to qualify for technical support and access to our expertise.

If you have a problem, please call us, but first follow these steps:

1. Check your documentation. Most of your questions are probably answered in the manual.
2. Check reference manuals for your other hardware/software (computers, synthesizers, etc.).
3. Before you call, have information that pertains to your problem available. Your hardware configuration, software version numbers, and product manual should all be in front of you. Also note any strange on-screen occurrences.
4. Have your serial number in front of you.
5. Call Customer Support with the software up and running in front of you.

Opcode Users outside of the U.S. and Canada receive service and support through your local Opcode distributor. Contact Opcode for the name of the authorized distributor in your country.

RECORD YOUR SERIAL NUMBER HERE:

Opcode's Customer Support Hours

(415) 856-3331

Monday - Friday	Saturday
9AM - 6PM (PST)	11AM - 5PM (PST)

LAST NAME:

FIRST NAME:

This product to be registered under ❑ INDIVIDUAL or ❑ COMPANY (Check only one)

COMPANY: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____ PHONE: _____

❑ IS THIS A CHANGE OF ADDRESS?

PRODUCT NAME: _____

PURCHASE DATE: _____ PRICE (U.S. $): _____

SERIAL NUMBER S/N:

DEALER NAME: _____

❑ ARE YOU REGISTERED FOR OTHER OPCODE PRODUCTS?

IF YES, PLEASE ENTER YOUR CUSTOMER CODE: _____

Where will you be using this Opcode product?

❑ Home Project Studio ❑ Post Production Facility
❑ School/University ❑ Professional Recording Studio
❑ Other: _____

Where did you first learn of Opcode and the product you purchased? _____

How much do you spend on sound/music-related products per year (U.S. $)?

❑ $0-$500 ❑ $500-$1500 ❑ $1500-$3000 ❑ $3000-$5000 ❑ Over $5000

What is your system configuration (hard drive size/brand, RAM, extra peripherals)?

_____

What kind of computer(s) do you use? _____

What helped you decide on this product? _____

What other (non-Opcode) music software/hardware do you own? _____

What audio/music product(s) are you planning to purchase within the next year? _____

_____

Which magazines do you read?

❑ Keyboard ❑ EM ❑ MIX ❑ Home & Studio Recording ❑ Other: _____
❑ Post ❑ Musician ❑ Guitar Player ❑ Other: _____
❑ MacWorld ❑ MacUser ❑ MacWeek ❑ EQ ❑ Other: _____

What new types of products would you suggest from Opcode in the future? _____

_____

Do you use a audio/video deck in your studio (brand/model)? _____

What synthesizers do you own? _____

please detach & mail in this portion

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 185 PALO ALTO, CA

POSTAGE WILL BE PAID BY ADDRESSEE

Opcode Systems, Inc.
3950 Fabian Way, Suite 100
Palo Alto, CA 94303-9643

OPCODE
SYSTEMS INC

Rev. Aug. 1995

International Distribution

Dear Customer,

If you live outside of the US, only the distributor for your country will be able to give you important benefits such as technical support, update information, and specials related to the product you have just purchased.

Please fill out the enclosed registration card and send it to the local Opcode distributor for your country.
For more information on Opcode products, keep in touch with your distributor.

Thank you very much, and enjoy your new Opcode Product!

For further information, contact Opcode Systems:
3950 Fabian Way, Palo Alto, CA 94303
Tel: 415 856 3333 Fax: 415 856 3332

Maxim Software
Avenue Corrientes 640
2 Piso
Buenos Aires
1043
ARGENTINA
Tel: 541 326 4960
Fax: 541 326 4609

Audiomusica
Union Libertaria 2052
Nunoa
Santiago

CHILE
Tel: 562 225 2233
Fax: 562 274 6807

BitMix Inc.
Eerikinkatu 40

Helsinki
00180
FINLAND
Tel: 358 0 2709 0051
Fax: 358 0 649 661
Email: vmedia@cute.fi

Music Link
42 Victoria St.
Richmond
Victoria
3121
AUSTRALIA
Tel: 61 3 429 9299
Fax: 61 3 427 0740

VideoGráfica
Mar del Plata 1978
Provedencia
Santiago

CHILE
Tel: 562 223 2606
Fax: 562 204 4471

Numera
11 Rue Primatice

Paris
75013
FRANCE
Tel: 33 14 587 1756
Fax: 33 14 535 7995
Email: numera@applelink.apple.com

Hard & Soft
Zirkusgasse 13

Wien
A-1020
AUSTRIA
Tel: 43 1 216 0790
Fax: 43 1 216 0793

Audiopolis
Mickiewiczova 5

Praha 6
160 00
CZECH REPUBLIC
Tel: 422 322 552
Fax: 422 323 069

Focus Computervertriebs
Fritz Haber-Str. 4

Wiesbaden
65203
GERMANY
Tel: 49 611 928 0550
Fax: 49 611 299 54
Email: 100015.1124@compuserve.com

Riverside Music & Technology
Dr. Persoonslaan 46

Willebroek
2830
BELGIUM
Tel: 323 860 9090
Fax: 323 860 9091
Email: bwynants@riverside.be

MediaPort s.r.o
Záhrebská 21

Praha 2
120 00
CZECH REPUBLIC
Tel: 422 251 528
Fax: 422 255 074
Email: mediaport@dial-up.cz

General Data Applications S.A.
19 Arahovis & Ippokratoys Str.

Athens
10680
GREECE
Tel: 301 361 4378
Fax: 301 361 6867
Email: gda@prometheus.hol.gr

NovaMente Musica & Software
Rus Major Lopes 760
São Pedro
Belo Horizonte MG
30330-050
BRAZIL
Tel: 55 31 225 7800
Fax: 55 31 225 0066
Email: novamente@i2bbs.ax.apc.org

DDM (Super Sound)
Skindergade 27

Copenhagen K
DK-1159
DENMARK
Tel: 45 33 32 5088
Fax: 45 33 13 26 89

Tom Lee Music
11/F Silvercord Tower 1
30 Canton Road Tsimshatsui
Kowloon

HONG KONG
Tel: 852 2737 7688
Fax: 852 2730 3573
Email: 100314.2757@compuserve.com

Keharsons (Brunei)
Simpang 624, No.2, Block A
Kampong Madewa, Km 7 1/4
Jln Tutong Negara
2688
BRUNEI DARUSSALEM
Tel: 673 2 651 615
Fax: 673 2 651866
Email: paleddar@pwrline.po.my

Alpha Audio
6 Mahmoud Hafez Street
Suite 905
Heliopolis
11361
EGYPT
Tel: 202 245 6199
Fax: 202 245 8969

Digital Pro
Andor u. 16/a

Budapest
1119
HUNGARY
Tel: 361 162 7152
Fax: 361 183 2481

Apple -- umbodid hf.
Skipholti 21

Reykjavik
IS-105
ICELAND
Tel: 354 511 5111
Fax: 354 511 5115
Email: sala@apple.is

Nadav Dafni
Kfar Hanoar

Ben-Shemen
73112
ISRAEL
Tel: 972 8 249135
Fax: 972 8 249135
Email: ndafni.shani.net

MIDI Music s.r.l.
Corso Enrico de Nicola 8

Torino
10128
ITALY
Tel: 39 11 318 5602
Fax: 39 11 318 6959

Cameo Interactive
4-2-9 Uchikyuhoji-machi

Chuo-ku
Osaka 540
JAPAN
Tel: 81 6 764 1191
Fax: 81 6 764 6696
Email: info@cameo.co.jp

Cameo Interactive Ltd.
4-40-11 Takadanobaba

Shinjuku-ku
Tokyo 169
JAPAN
Tel: 81 3 3371 6591
Fax: 81 3 5330 7273
Email: info@cameo.co.jp

Abujaber Bros
PO Box 312 Prince Mohamad St

Amman

JORDAN
Tel: 962 6 625 161
Fax: 962 6 624 655

3D Computer
Jung Hae B/D 817-18
Youksam-Dong, Kangnam-Ku
Seoul

KOREA
Tel: 822 558 4345
Fax: 822 558 5621

DigiMedia Sdn. Bhd.
Suite 7.25 7th floor Wisma
Jalan Ampang
Kuala Lumpur
50450
MALAYSIA
Tel: 603 264 3284

Proesa Salamanca
Salamanca 79B
Col. Roma CP
Mexico D.F.
06700
MEXICO
Tel: 525 208 2130
Fax: 525 525 2702

Mopro
P.O. Box 2293

Utrecht
NL-3500 GG
NETHERLANDS
Tel: 31 30 880 166
Fax: 31 30 884 469
Email: mopro@knoware.nl

Protel International Technologies
15 Walter Street
PO Box 1073
Wellington

NEW ZEALAND
Tel: 644 801 9494
Fax: 644 384 2112
Email: rob@wn.protel.co.nz

Ibsen Studio
Henrik Ibsens vei 16

Molde
N-6400
NORWAY
Tel: 47 71 25 29 65
Fax: 47 71 21 86 62

Dexter
ul. Wroclawska 37a

Kraków
30-011
POLAND
Tel: 48 12 34 08 08
Fax: 48 12 33 63 13
Email: dexter.pl@applelink.apple.com

Ruvina
Rua Formosa 173

Porto
4000
PORTUGAL
Tel: 351 2 315 585
Fax: 3512 315 538

Moscow Partners
ul. Kachalova 16-47

Moscow
121069
RUSSIA
Tel: 95 290 4493
Fax: 95 285 0135

Para-DI (s) Pte. Ltd.
37B Circular Road

0104
SINGAPORE
Tel: 65 538 6261

Eltron Pty. Ltd.
2 Susman Ave
Blairgowrie
Randburg
2194
SOUTH AFRICA
Tel: 27 11787 0355
Fax: 27 11787 9627

Makermid
C/Pintor Fortuny, 18
Molins De Rei
Barcelona
08750
SPAIN
Tel: 34 3 668 6037
Fax: 34 3 668 6037

Sweden MIDI Music
PO Box 17 002

Bromma
161 17
SWEDEN
Tel: 46 880 6888
Fax: 46 880 4339
Email: swemidi@algonet.se

Giant
Rue du Contôle 15

Bienne
CH-2503
SWITZERLAND
Tel: 41 32 22 52 75
Fax: 41 32 22 52 78

Contro Corp.
407 Kingdom Bldg.
100 Chang-Chun Road
Taipei

TAIWAN R.O.C.
Tel: 886 2 541 2780
Fax: 886 2 521 5217

UFicon
361 Visutkasat Road
Pranakorn
Bangkok

THAILAND
Tel: 661 928 5260
Fax: 662 282 4399
Email: varavc@mozart.inet.co.th

MCMXCIX
9 Hatton Street

London
NW8 8PR
UNITED KINGDOM
Tel: 44 171 723 7221
Fax: 44 171 723 8150
Email: 100571.1442@compuserve.com

OPCODE SYSTEMS INC

Music Software & Hardware Product List

For Macintosh®:

Professional Music Hardware

Studio 5LX™ ..... Networkable 240-channel **15 IN x 15 OUT** MIDI/SMPTE Interface/Processor/Patchbay/Synchronizer
Studio 4™ ..... Networkable 128-channel **8 IN x 10 OUT** MIDI/SMPTE Interface Synchronizer with OMS MIDI Processing
Studio 3™ ..... 32-channel Rack Mountable **2 IN x 6 OUT** MIDI/SMPTE Interface Synchronizer
Translator ProSync™ ..... 32-channel **2 IN x 6 OUT** MIDI/SMPTE Interface Synchronizer ..... - New!

For Macintosh:

Professional Music Software

Studio Vision Pro 3.0™ ..... Integrated Digital Audio & MIDI Recording for Professionals *(with free Galaxy 2.0 librarian)*..... - New!
Vision 3.0 ..... Professional Sequencing Software Version 2.0 with Audio *(with free Galaxy 2.0 librarian)*..... - New!
Overture ..... Power Macintosh Native Professional Music Notation and Publishing Software
CUE™ ..... The Film Music System
MAX 3.0 ..... Interactive Graphic Programming Environment ..... - New!

For Windows®:

Professional Music Software

Vision ..... Professional Sequencing Software Version 1.4 for Windows

For Macintosh:

Starter Systems

DigiTrax™ 1.2 ..... Power Macintosh Native Multitrack Digital Audio Recording & Editing Software
Musicshop® ..... Easy Sequencing and Notation Printing Software
Easy Music Starter Kit™ ..... Includes Musicshop, MIDI Translator II and Band-In-A-Box
Claire—The Personal Music Coach™ ..... Music Education Software that Listens to You
Audioshop™ 2.1 ..... Power Macintosh Native Fun and Easy Audio
MIDI Translator II™ ..... 16-channel MIDI Interface **1 IN x 3 OUT**; Activity LEDs, Serial Thru Switch
MIDI Strip™ ..... 16-channel MIDI interface **1 IN x 3 OUT**
Translator Pro™ ..... 32-channel MIDI interface **2 IN x 6 OUT**; Activity LEDs, Serial Thru Switch

For Macintosh:

Patch Editing and Librarian Organization

See other side for compatibility chart.

Galaxy Plus Editors 2.0™ ..... The Universal Librarian with Full-Featured, Comprehensive Editors ..... - New!
Galaxy 2.0™ ..... The Universal Librarian..... - New!

For Macintosh & MPC Windows®:

CD-ROM Titles

Allie's Playhouse™ ..... General Interactive Learning Tool for Youngsters Ages 3 - 8
The Musical World of Professor Piccolo™ ..... Music Appreciation Course in Jazz, Rock, Symphonic and Music Theory for Ages 8 - Adult

Composer Quest™ (MPC Windows only) ..... Learn about Famous Composers from the 1600's to the Present for Ages 10 - Adult
Allie's Activity Kit™ (MPC Windows only)..... The Learning Adventure with Allie continues for Youngsters Ages 3 - 8

Accessories

Overture Made Easy..... A Training Video that Takes a Step by Step Look at this Music Notation & Publishing Package
Studio Vision Pro 3.0 T-Shirts..... Full-color Opcode World on a White T-shirt *(large or extra-large)*
Overture T-Shirts..... Full-color Overture Graphics on a White T-shirt *(large or extra-large)*
Allie's Playhouse T-Shirts..... Full-color Opcode Interactive Graphics with Pocket *(large or extra-large)*
Opcode Systems Poster ..... Full-color Opcode "Cast of Characters" — 24" x 36"
MIDI Cable ..... 10 Foot MIDI Cable

Trademarks: Opcode Systems, Inc.: Audioshop, Claire, CUE, Edit One, EZ Vision, Easy Music Starter Kit, Galaxy, Galaxy Plus Editors, MAX, MIDI Translator II, Musicshop, Overture, Studio 3, Studio 4, Studio 5LX, Studio Vision AV, Studio Vision Pro, MQX-32M, MIDIEngine 8Port/SE, MIDIEngine 2Port/SE, MIDIEngine Framelock, PC MIDI Card, MIDIEngine Note/1+, MIDIEngine Note/1, MIDI Strip.
Studio Vision is a registered trademark of Opcode Systems, Inc.
Apple Computer: Macintosh **Microsoft:** Windows **IBM:** IBM

Effective10/1/95

Opcode Systems, Inc. • 3950 Fabian Way, Suite 100 • Palo Alto, CA 94303 • FAX (415) 856-3332 • Phone: (415) 856-3333

Music Quest by OPCODE

Music Software & Hardware Product List

For IBM Compatibles:

Professional Music Hardware

MQX-32M™ .....32-channel **2 IN x 2 OUT** MIDI/SMPTE Interface Card for ISA/EISA Bus
MIDIEngine 8Port/SE™.....128-channel **8 IN x 8 OUT** Rack Mountable MIDI/SMPTE Interface and Patchbay
MIDIEngine 2Port/SE™.....32-channel **2 IN x 2 OUT** MIDI/SMPTE Interface
MIDIEngine Framelock™.....Professional SMPTE Sync Module with Dual MIDI Ports and Full Sysex Programmability

For IBM Compatibles:

Starter Hardware

PC MIDI Card™ .....16-channel **1 IN x 1 OUT** MIDI Interface Card for ISA/EISA Bus
MIDIEngine Note/1+™.....16-channel **1 IN x 2 OUT** MIDI Interface with Passthru Parallel Port
MIDIEngine Note/1™.....16-channel **1 IN x 1 OUT** MIDI Interface, No Power Adapter Needed

---

For Macintosh:

Patch Editing and Librarian Compatibility Chart

Galaxy and Galaxy Plus Editors Compatibility List

Supported Librarians:

ADA: MP-1; **AKAI:** S3000 (names & sysex); **ALESIS:** MIDIverb/III, QuadraVerb/GT, D4, QuadraSynth/Plus, S4, QS6; **BOSS:** SE-50; **CASIO:** CZ-1, CZ-101, CZ-1000/3000/5000, RZ-1, VZ-1/VZ-10M; **J.L. COOPER:** MSB 16/20, MSB+, FaderMaster, Synapse; **E-MU:** Proteus 1/2/3 XR, Proteus FX, Procussion, MPS/Orchestral, Vintage Keys, Sound Engine, Morpheus/UltraProteus; **ENSONIQ:** ESQ-1/ESQ-M, SQ80, SQ1/SQR, SQ1+/SQR+, SQ2, VFX/SD, KS-32, TS-10, DP/4 ; **EVENTIDE:** H3000; **FENDER:** Chroma, Polaris; **KAT:** DrumKAT 2.0/3.0/EZ; **KAWAI:** K1/K1m/K1r, K3/K3m, K4/K4r, K5/K5m, XD-5, K11, GMega; **KORG:** POLY/EX-800, DW-8000/EX-8000, SDD-3300, M1/M1R, M1EX/M1REX, M3R, T1/T2/T3, Wavestation/EX/AD/SR, O1/W (including Pro series), O1R/W, 03R/W, O5R/W, A1/A2, A4 Bass/Guitar, X3, X5; **KURZWEIL:** K1000 (SE/Extended, SE II/Extended, 1000 PX/HX/SX/GX Plus, K1200, K1200 Pro1/2/3), K2000/K2000R; **LEXICON:** PCM70, LXP-1, LXP-5; **LINN:** LinnDrum; **OBERHEIM:** OB-8, Matrix-6/6R, Matrix-1000, Xpander, Matrix-12; **PEAVEY:** DPM-3, DPMv3, PC-1600; **RANE:** MPE 14, 28, 47; **ROCKTRON:** Intellifex; **ROLAND:** JX-8P, Juno-106, Alpha Juno 1/2, MKS-50, MKS-70, MKS-80, Super Jupiter, D-5, D-10/110, D-20, MT-32, CM-32L/32P/64, D-50/550, D-70, U-20/220, S-330 (names only), GM-70, GP-16, GR-50, R-8, R8M, PAD-80, Sound Canvas, SC-88, JV-30, JV-80/880, JD-800, JD-990, JV-1080, DR-660, S-760; **SEQUENTIAL:** Prophet VS, Prophet 5, SixTrak, Split-Eight; **STUDIO ELECTRONICS:** SE-1; **WALDORF:** Microwave, WaveSlave; **YAMAHA:** DX7, DX5, DX1, TX7, TX216/816, DX7/E!, DX7/E! v2, TX81Z, DX11, DX21, DX27, DX100, FB-01, KX88/76, DX7II, DX7s, TX802, PMC1, REV-5, SPX90/SPX90 II, SPX900, DEQ7, ProMix 01, SY55, SY77/TG77, SY99, TG33, SY22/SY35, SY85, TG100, TG500, RM50, MU5, MU80, VL1; **ZOOM:** 9010, 9030

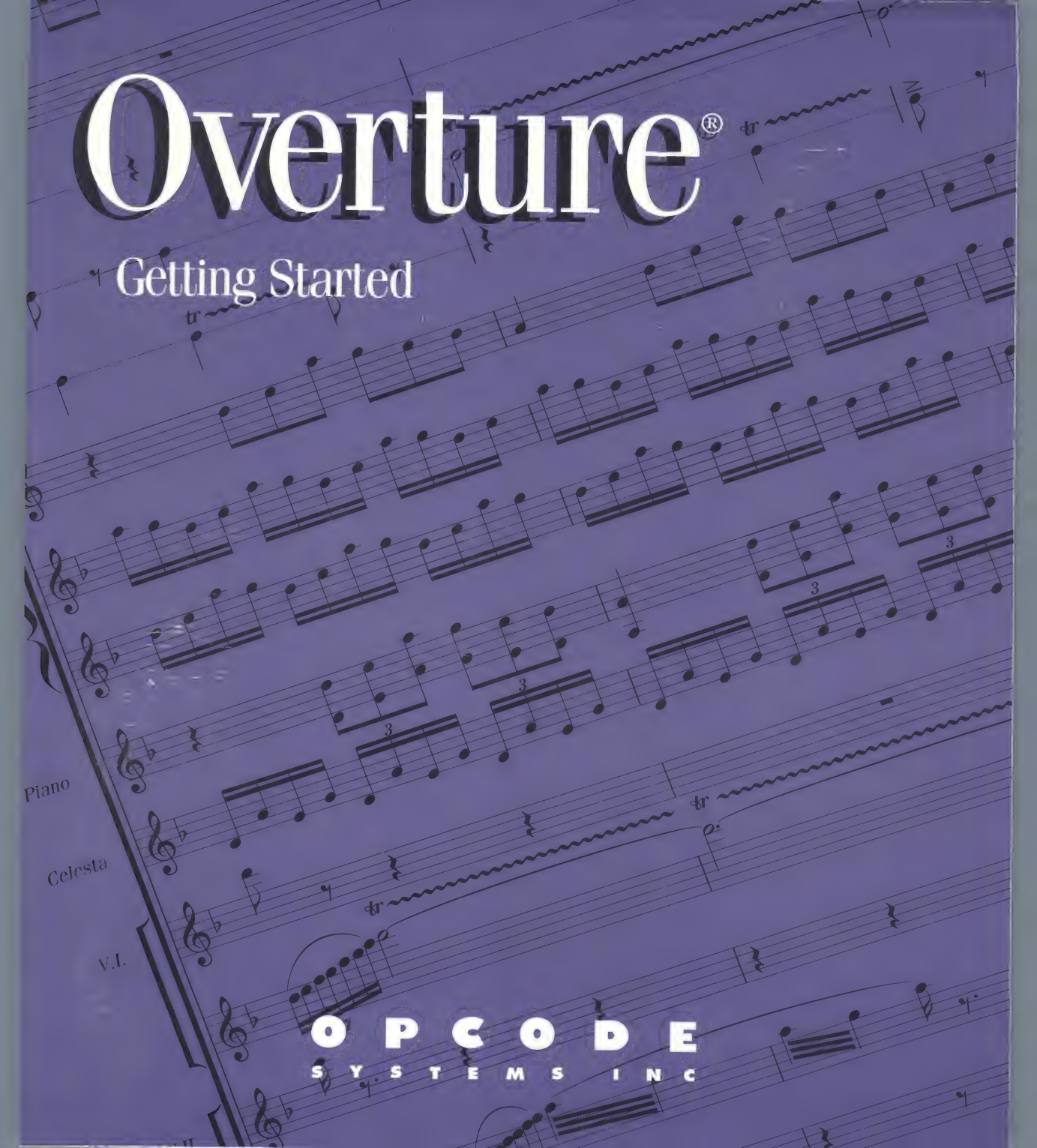
Supported Editors:

ALESIS: D4; **CASIO:** CZ-series; **E-MU:** Proteus 1/2/3/XR, Procussion, Morpheus/UltraProteus; **ENSONIQ:** ESQ-1/ESQ-M, SQ-80; **KAWAI:** K1/K1r/K1m; **KORG:** M1/M1R, M1EX/M1REX, M3R, T1/T2/T3, Wavestation/EX/AD/SR, O1/W (including Pro series), O1R/W, O3R/W; **KURZWEIL:** K1000 (SE/Extended, SE II/Extended, 1000 PX/HX/SX/GX Plus, K1200, K1200 Pro1/2/3), K2000/K2000R; **LEXICON:** LXP-1; **OBERHEIM:** Matrix 6/6R, Matrix-1000; **ROLAND:** Multi D-series (supports D-5, D-10/110, D-20, MT-32), D-50/550, D-70, U-220, R8-M, JV-80/880, JD-990; **YAMAHA:** DX/TX (supports DX7/TX7, TX216/816, DX7II, TX802), TX81Z, DX11, DX21, DX27, DX100, REV5, SPX90/SPX 90II, SY77/TG77, TG500

Opcode Systems, Inc. • 3950 Fabian Way, Suite 100 • Palo Alto, CA 94303 • FAX (415) 856-3332 • Phone: (415) 856-3333

Overture®

Getting Started



OPCODE
SYSTEMS INC

OVERTURE

Getting Started

Opcode Systems, Inc.
3950 Fabian Way, Suite 100
Palo Alto, CA 94303

Opcode Part Number: 110-0244-00

Copyright ©1994 Opcode Systems, Inc. All rights reserved. This document may not, in whole or part, be copied, photocopied, reproduced, translated or converted to any electronic or machine readable form without the prior consent of Opcode Systems, Inc.

ACKNOWLEDGMENTS

Program written by: Don Williams

Additional design assistance from: Mark LeBlanc, Aron Nelson, Dave Scoggin, Tim Self, Ray Spears and Gregory A. Simpson.

This *Getting Started with Overture* guide written by: Jon Drukman and Gregory A. Simpson based on a template designed by Gregory A. Simpson. Additional assistance from Mark LeBlanc, Tim Self, and Dave Scoggin.

Table of Contents

PART 1: Introduction and Installation 1

CHAPTER 1: Introduction 3

Using The Overture Manuals....3
Overture Manual Conventions....4
Overture Terms....6
Overture Windows....11
Overture Menus....12

CHAPTER 2: Installation 15

System Requirements....15
Installing The Software....16
Authorizing Your Hard Disk....17
Deauthorizing Your Hard Disk....19
Registering With Opcode....20
- Calling Technical Support....20
- Writing Technical Support....20
- Sending a FAX....21
- On-Line Support....21

PART 2: Introductory Tutorial 23

CHAPTER 3: Working with Notes and Symbols 25

Opening the Tutorial File....26
Preparing The Score....26
Entering Notes....29
Editing Notes....32
- Changing Pitch....32
- Changing Duration....33

Adding a Pickup Measure....34
Grouping Notes....37
Entering Symbols....37
- Dynamics....38
- Ornaments....39

Adding Voices 40
Cursor Toggle 44
Erasing Score Elements 44
Saving 44

CHAPTER 4: Creating New Staves and Setting Up Tracks 45
Adding Staves 45
Setting Up Staves 48

PART 3: MIDI Tutorial 51

CHAPTER 5: Real Time MIDI Recording 53
Setting Up MIDI 53
Recording MIDI 53
Linking Staves to MIDI Devices 56
Recording 58

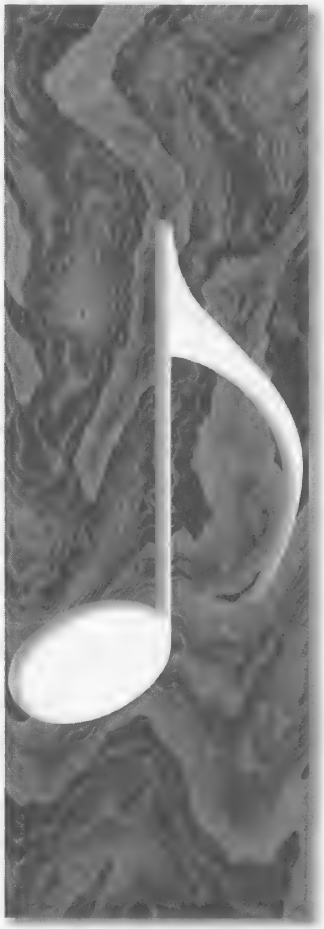
CHAPTER 6: Step Entry MIDI Recording 61
Setting Up Step Record 61
Chord Name Entry 64

CHAPTER 7: Editing MIDI Data 67
Editing Notes 68
Editing With The Strip Chart 70

PART 4: Page Layout 73

CHAPTER 8: Page Layout and Printing 75
Setting Up The Page 75
Setting Margins 75
Setting Page Size 76
Adding Titles 77
Printing 78
Templates 78
Pre-Made Templates 79

PART 1: Introduction and Installation



CHAPTER 1: Introduction

Welcome to Overture! In this introductory chapter, you'll learn:

- how to get the most out of your Overture manuals
- basic Overture terminology
- an overview of Overture's operating modes, windows and menu commands

❑ Using The Overture Manuals

Opcode supplies three manuals with Overture:

- **Getting Started with Overture**—contains installation instructions and a series of step-by-step tutorials designed to introduce you to some basic Overture features.
- **Overture Reference Manual**—contains detailed information about every window and menu item in Overture.
- **Overture Encyclopedia**—contains brief explanations of Overture's many functions. Simply look up the function you want to perform (using standard musical terminology) and read the description. Encyclopedic entries point you to areas that contain more detailed information. Once you work through the tutorials, you'll find the Overture Encyclopedia a great "starting place" for learning about features that interest you.

Overture is a very intuitive program but its power, flexibility and sophistication may seem slightly daunting if you try to learn it without reading the manuals. Opcode recommends that you employ the following procedure when learning to use Overture:

1. **Read the rest of this chapter.**

   It provides a very basic overview that introduces you to Overture's language and structure.

2. **Read Chapter 2: Installation and install the Overture software.**
3. **Sit at your computer and work through all the tutorials in Part 2 and Part 3 of this manual.**

   Don't skip any sections; the tutorials are organized so that each builds on the previous. If, at any time in the tutorial, you want to learn more about a particular feature, you're encouraged to refer to the Reference Manual.

   After you finish the introductory tutorials, you'll have a basic working knowledge of Overture's features and tools.

4. **Refer to the Reference Manual to learn, in detail, about any modes, windows or menus for which you'd like more information.**

   If you want a thorough working knowledge of Overture, you should read the entire Reference Manual after completing the tutorials. If your notation needs aren't fully encompassing, you can read only those sections in the Reference Manual that interest you. See the first chapter in the Reference Manual to learn about its organization.

❑ Overture Manual Conventions

These manuals use a number of conventions that make it easier to discuss and understand certain on-screen actions.

Mouse Actions

These manuals use the following terms to describe various mouse actions:

- **Click**: When a manual instructs you to *click*, position the mouse where you're told and press once on the mouse button, then immediately release it.
- **Double-click**: When a manual instructs you to *double-click*, position the mouse where you're told and rapidly press and release the mouse button twice.
- **Press and hold**: When a manual instructs you to *press and hold*, position the mouse where you're told, press the mouse button and hold it down until instructed to release it.

- **Release**: When a manual instructs you to *release*, let up on the mouse button (which you were probably holding down because of an earlier *press and hold* instruction).
- **Drag**: When a manual instructs you to *drag*, position the mouse where you're told, then press the mouse button and hold it down as you move the mouse.
- **Move**: When a manual instructs you to *move* the mouse, simply move it to another location on the screen without pressing its button.

Choose vs. Select

The words "choose" and "select" are often interchangeable in conversational English. In these manuals, however, there is a distinct difference between the two terms.

- **Select**: When a manual tells you to "select" something, it stays selected. This is the case with many options and with most Overture tools.
- **Choose**: When a manual tells you to "choose" something, a one-time action is performed. This is the case with most commands; they perform their chosen action only once.

Menu Commands

This manual uses a shorthand technique to invoke various menu items. For instance, this manual might say:

"Choose **Notes>Group>Slur**."

What this means in plain English is "choose the **Slur** command from the **Notes** menu's **Group** submenu." Although the shorthand technique results in sub-standard grammar, it's easier to read and decipher than a complete sentence because it displays the menu's hierarchical structure plainly and simply.

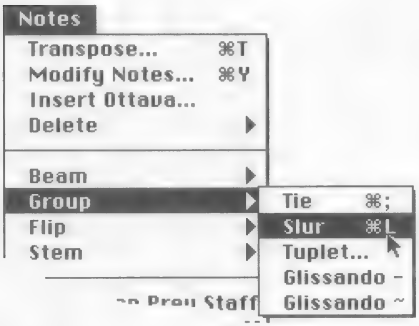


Figure 1.1: Choosing the Notes>Group>Slur Command

❑ Overture Terms

Overture uses terms common to both standard musical notation and MIDI sequencing. Overture requires this mix of terminology because of its immense power to both notate and play a musical score. You must know these terms before you begin to learn Overture.

Symbol

This term is applied loosely to any note, rest, beam, tie, ornament, etc. that comprises a musical score.

Staff

A staff is a set of horizontal lines on which symbols are placed to represent music.

Most musical instruments require only a single staff to notate their lines, such as the violin solo shown in Figure 1.2.

Figure 1.2: Single Staff Notating a Violin Performance

Harps and most keyboard instruments (such as piano or harpsichord) use two staves, as shown in Figure 1.3.

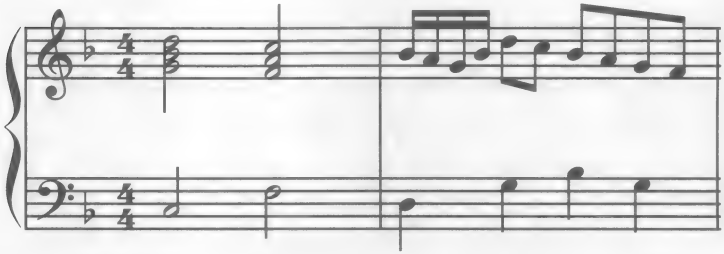



Figure 1.3: Piano Notation Example

Organs often use three staves (adding the third for the bass pedals).

Track

A track is very closely related to a staff; staves notate the MIDI data contained in tracks. Overture notates each track on a single staff, so any instruments that require multiple staves also require multiple tracks.

Voice

A voice is a single rhythmic line within a track. Some tracks require more than one voice to notate and playback correctly. Specifically:

- If you notate more than one instrument per staff, you'll need to use multiple voices to distinguish between the multiple instruments.
- If you notate a polyphonic instrument (such as a piano) that plays different rhythmic lines simultaneously, you'll need to use multiple voices to distinguish between the multiple rhythmic lines.

If you score an instrument such that it plays only a single melodic line, you'll need to assign only one voice to the staff (as shown in Figure 1.4).

Figure 1.4: Single Voice Example

If you assign two or more instruments to a single staff (or notate a polyphonic instrument playing different rhythmic lines), you'll need to assign different voices to each instrument or rhythmic line (as shown in Figure 1.5).

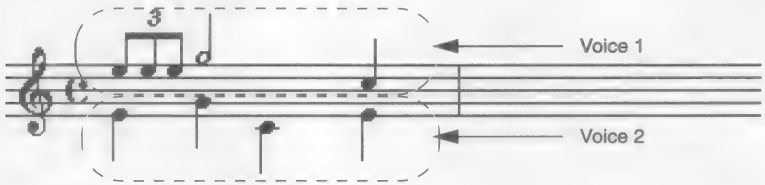


Figure 1.5: Multiple Voice Example

Overture allows you to assign up to eight voices to a single track—this supports even the most complicated rhythmic intricacies.

System

A system is a group of staves, each of which is played at the same time as all the other staves in the system. All staves in a system are joined by a single vertical line connecting their left sides.

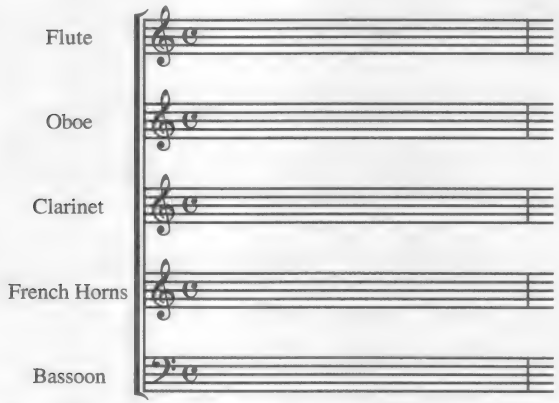


Figure 1.6: System Example (this one for a woodwind quintet)

Tool

Tools allow you to perform very specific Overture functions. Different tools allow you to insert notes and other symbols, to group various notes, to add staves, alter noteheads, create lyrics, and to perform many other useful tasks. You use Overture's tool bar to access individual tools.

Palette

Palettes contain groups of related tools. For instance, the Dynamics palette contains all the individual dynamics tools (such as the "Pianissimo Tool", "Mezzo-Forte Tool", "Forte Tools", etc.).

Numerical

Numericals are variables that you can edit on the Macintosh screen. Numericals usually contain numeric data.

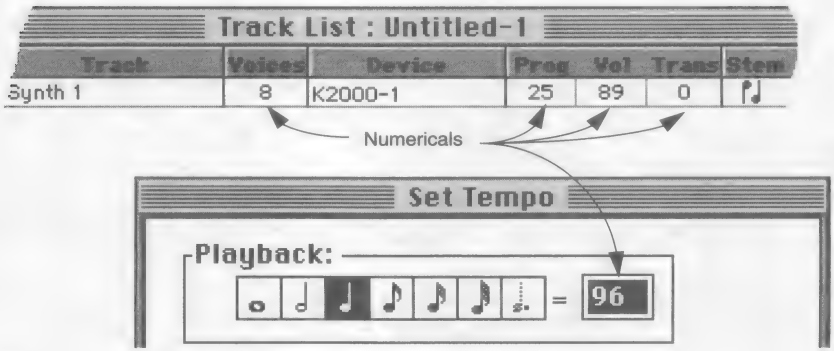


Figure 1.7: Some Typical Numericals

There are a couple ways to edit the value of a numerical:

- **Use the mouse as a slider**

  To change a numerical in this way, press and hold the mouse button over the numerical, then drag the mouse in a vertical direction. Pushing the mouse away from you increases values; pulling it toward you decreases values

- **Type to set values**

  Click the numerical, then type the desired value. The numerical changes to reflect the new value. You will not be allowed to enter invalid values.

❑ Overture Windows

Overture has so many features that it groups related functions together and places them in separate windows. The following sections present a brief overview of each Overture window.

Score Window

The Score window displays a traditional music score complete with notes, symbols, lyrics, staves, systems, and anything else you want in your printed musical score. Use the Score window to enter, view and modify your musical score.

Tool Bar

The Tool Bar contains buttons that open all of Overture's Tool palettes. Use the Tool Bar to select tools for entering and modifying music in the Score window.

Transport Window

The Transport window contains buttons to control MIDI recording and playback, and a pop-up menu to select the MIDI Thru Instrument.

Tracks Window

The Tracks window defines the characteristics of all the tracks in your Overture score. Use the tracks window to:

- name tracks
- enable tracks
- assign MIDI playback devices, programs, channels and transpositions
- specify the number of voices in a track
- determine default voice stem directions in a track

Graphic Window

The Graphic window graphically displays the MIDI data in a selected track using a piano roll and strip chart display. Use the Graphic window to edit any MIDI data in any track. Overture applies any changes you make in the Graphic window to the Score window and vice versa.

Chords Window

The Chords window contains up to 256 user-specified chord suffixes as well as root and bass names. Use the Chords window to insert chord names into your score.

Lyrics Window

The Lyrics window is like a miniature word processor that you use to enter and edit lyrics. Use the Lyrics window to type or modify lyrics and assign them to specific notes in the score.

Step Input Window

Use the Step Input window to enter a score by recording MIDI data one step at a time. You can enter notes, chords, or rhythmic slashes in the Step Input window.

The Step Input window is particularly convenient if your playing technique is rather poor, or if you want to quickly enter lead sheet chords and guitar rhythms.

❑ Overture Menus

Overture has numerous menus under which it groups related commands and options. The following sections present a brief overview of Overture's different menus.

File

Use the **File** menu commands to save, create, open, export, and print the various scores created by Overture.

Edit

Use the **Edit** menu commands to cut/copy/paste symbols, lyrics, MIDI data, or other elements of an Overture score. Edit commands use a Clipboard concept common to most Macintosh programs. Overture uses both an internal Clipboard and the Macintosh Clipboard depending on the type of data.

Score

Use the **Score** menu commands to perform score-related tasks such as: staff location and appearance; system groupings; and page setup.

Measures

Use the **Measures** menu commands to perform measure-related tasks such as: inserting and deleting measures; wrapping measures; setting key, meter and tempo; justifying symbols in a measure, and more.

Notes

Use the **Notes** menu commands to perform many common Overture tasks such as: modifying notes; transposing; beaming; grouping; converting between traditional notation and raw MIDI data, and more.

Options

Use the **Options** menu to set numerous Overture operating, editing, and display options such as: auto beaming and positioning; metronome values; recording choices; mode selection, and more.

Windows

Use the **Windows** menu commands to open (or make active) any Overture window.

Font/Size/Style

The **Font**, **Size** and **Style** menus become available either when the Lyrics window is active, or when you're using any of the text tools. Use these menus to assign a font to the selected text, and to define its size and style.

CHAPTER 2: Installation

❑ System Requirements

Overture requires:

- System 7.0 or later
- 2 Megabytes or more of RAM
- 68020 processor or higher recommended
- OMS version 1.2 or later, if you will be using MIDI devices with Overture.

MIDI Manager users: See your OMS Manual for more information about using the MIDI Manager with OMS-compatible applications like Overture.

❑ Installing The Software

BEFORE INSTALLING: Disable all virus protection software and system extensions. The quickest way to do this is to restart the Macintosh while holding down the Shift key.

1. **Put "Overture Disk 1" in a floppy drive.**
2. **Double-click on the Overture Installer icon.**

Overture™ Installer

After you have seen the splash screen and the installation notes, you are offered the choice of installing the entire product or selected packages.

3. **To install the entire product, click the Install button.**

   You will be prompted for a destination folder. The Overture application and support files will be copied to that folder, with fonts and other system software copied to the System Folder.

4. **To install selected packages, click the Custom button.**

   You will be asked to select the packages you want installed. Click on each package's name to see a brief description of its contents. Shift-click to select multiple packages. When you are ready to install the selected package(s), click **Install**.

   If you have selected packages that don't need to be installed in specific locations, you will be prompted for a destination folder. When you enter the folder name, the selected packages are copied to that folder.

Font

Overture uses a special font called Aloisen to create the notation displays you see on screen and on paper. Bitmap and Truetype versions are provided in a suitcase called Aloisen, and the Postscript version is supplied in a file called Alois.

IMPORTANT: The Aloisen font is used in PICT and EPS files captured by Overture. If you transfer captured files to other computers, the destination machines must also have the Aloisen font installed.

Overture Files

Here is a list of the Overture files, their locations and functions:

- **Overture**: The actual application program. You can put this anywhere you like.
- **Tutorial File**: Use this file for the tutorial, which begins in the next chapter.
- **Opcode Plug-ins**: This folder, which must be placed in the System Folder, contains programs that enable Overture to work with other Opcode products. At this time, it only contains the "Vision File Reader" which allows you to bring Vision files into Overture.
- **Sample Files**: This folder contains example scores that you can use as starting points for your own scores, or simply for instructional purposes. You can put this anywhere you like.
- **Templates**: This folder contains score templates for many different styles of music. You can put this anywhere you like.
- **Libraries**: This folder contains chord libraries, drum maps and other resources for Overture. It should be located in the same folder as the Overture application.

❑ Authorizing Your Hard Disk

The installed version of Overture must now be authorized to run on your hard disk.

1. **Leave any virus protection software OFF for this operation.**
2. **Double-click the Overture application icon.**
   Overture is located in the folder that you specified during the installation process.

3. **If the Overture Installer disk is not in a floppy drive when you launch the application, you will be prompted to insert it before continuing.**

4. **When the master disk is inserted, you will see the following dialog box:**

This copy of Overture 1.83a is not authorized to run on your hard disk. Select Authorize to enable this copy to run on your hard disk without requiring the master diskette.
Select Continue to run this copy or Quit to quit Overture 1.83a.
Authorize
Quit
Continue

5. Click **Authorize**.

   You'll see a dialog box telling you that Overture is now authorized to run on your hard disk.

6. Click **OK**.

At this point, Overture automatically launches.

❑ Deauthorizing Your Hard Disk

The Overture Installer disk lets you authorize up to two different hard drives for use with Overture. If you want to de-authorize an authorized drive for any reason, follow this procedure:

1. **Insert the original Overture Installer disk.**
2. **Launch the "Deauthorize" application.**

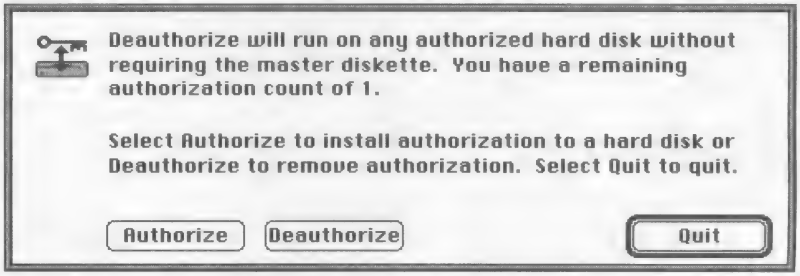
Deauthorize

You are prompted to choose between installing or removing authorization.

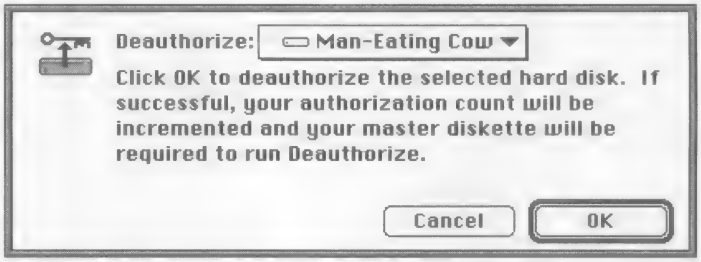
You are running Deauthorize from the master diskette. Authorized copies can run on your hard disk without requiring this master diskette.
Select Setup to install or remove authorization for any available hard disk. Select Continue to run this master copy or Quit to quit this application.
Setup...
Quit
Continue

3. **Click Setup.**

The following dialog box appears:


Deauthorize will run on any authorized hard disk without requiring the master diskette. You have a remaining authorization count of 1.
Select Authorize to install authorization to a hard disk or Deauthorize to remove authorization. Select Quit to quit.
Authorize
Deauthorize
Quit

4. **Click Deauthorize.**
   You are asked to select a disk for deauthorization. When you have selected it, click **OK**.


Deauthorize:
Man-Eating Cow
Click OK to deauthorize the selected hard disk. If successful, your authorization count will be incremented and your master diskette will be required to run Deauthorize.
Cancel
OK

You can run an unauthorized copy of Overture if the master disk is available. Just make sure the master disk is inserted into a floppy drive when launching the unauthorized Overture application. Click **Continue** when prompted.

❑ Registering With Opcode

You should send in your registration card as soon as possible. Once you're registered, you can take advantage of technical support and you will receive important information about Overture and upgrades. The registration card is included in your Overture package.

Calling Technical Support

If you have exhausted the manuals and still have questions or problems, call us. Our staff is available to answer questions Monday through Friday, 9:00 AM to 6:00 PM Pacific Time, and Saturday 11:00 AM to 5:00 PM: (415) 856-3331. Technical support hours are subject to change.

Writing Technical Support

Please include the same information as if you were calling, and also provide your return address and daytime telephone number. Opcode Systems Inc,. Attn. Overture Technical Support, 3950 Fabian Way, Suite 100, Palo Alto, CA 94303.

Sending a FAX

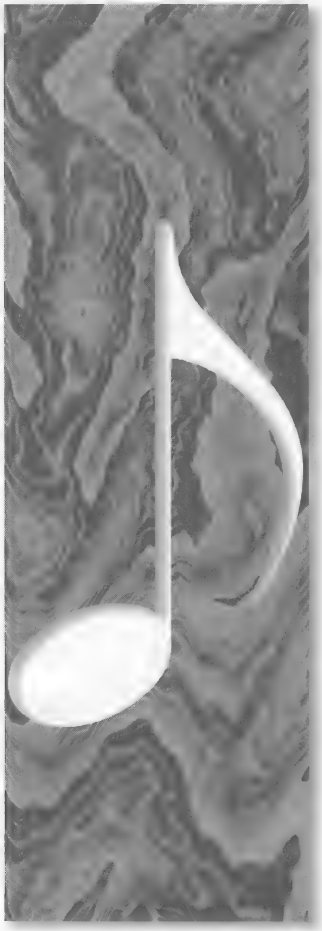
(415) 856-0777, Attention: Overture Technical Support.

On-Line Support

Updates, information and news are offered on several on-line services. You can also send us questions and comments via electronic mail.

On-Line Service	Path or Keyword
America OnLine	keyword: Opcode
CompuServe	GO MIDIVEND; section 7
Internet	OpcodeTech@PAN.com
PAN	Sig & user group: Opcode

PART 2: Introductory Tutorial



CHAPTER 3: Working with Notes and Symbols

In this chapter, you will begin constructing a score for "Amazing Grace" using some of the note and symbol tools available in Overture.

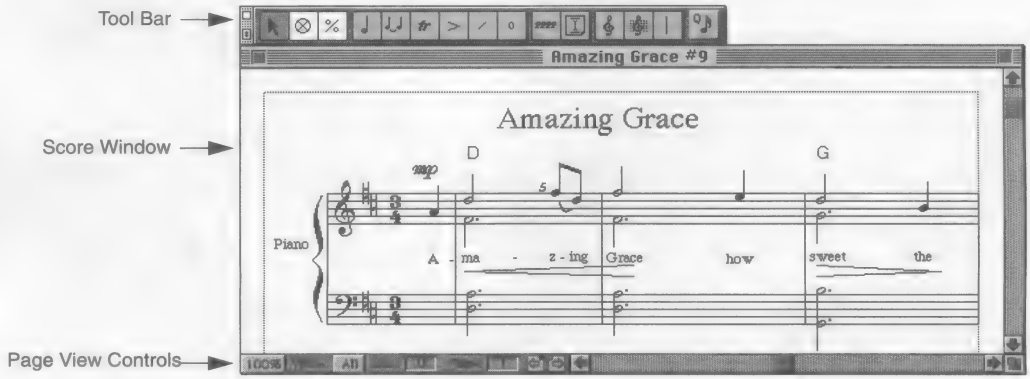



Figure 3.1: Overture Display

❑ Opening the Tutorial File

Overture comes with a pre-made file called "Tutorial." To open this file:

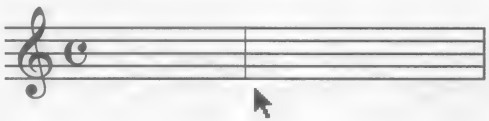
1. **Launch Overture and choose File>Open.**
   Overture opens the directory dialog box.
2. **Use the dialog box to find the file called "Tutorial" then click the Open button.**
   Overture opens the Tutorial file.

❑ Preparing The Score

The first step in constructing the score is setting the key and time signature.

1. **Choose the Arrow Cursor tool from the Tool Bar.**

2. **Click somewhere in the first measure, so that the insertion point is positioned within that measure.**



3. **Choose Measures>Set Key.**
   The Set Key Signature dialog box opens.

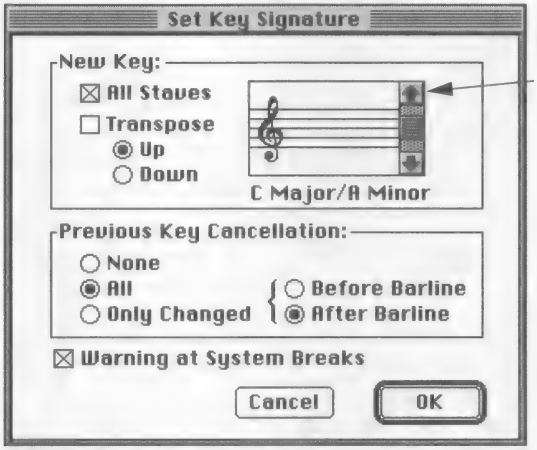
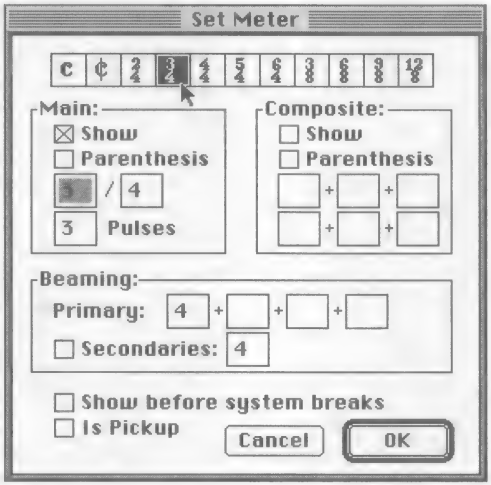


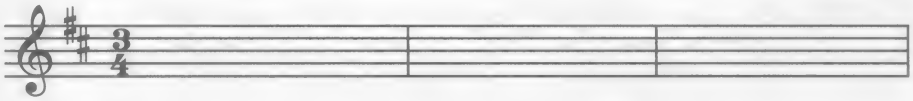
Figure 3.2: Set Key Signature dialog

4. **Click the up arrow twice to move the key up to D Major, then click the OK button.**

Since this piece is in 3/4 time, and Overture defaults to 4/4 time, you need to change the time signature.

1. **Choose Measures>Set Meter.**
   The Set Meter dialog box opens.



2. **Click the "3/4" button at the top of the window.**
   This tells Overture that the score is in 3/4 time.
3. **Click OK.**
   Your score will look like this:

❑ Entering Notes

Now you're ready to add some notes. Before each note is added, you have to select a duration for it. There are three ways to select the note duration:

- Press and hold the note palette's icon in the Tool Bar, choose a note from the pop-up menu and release the mouse button. The note palette vanishes.

- Tear off the Notes palette, then choose a note value from the palette by clicking the appropriate tool.

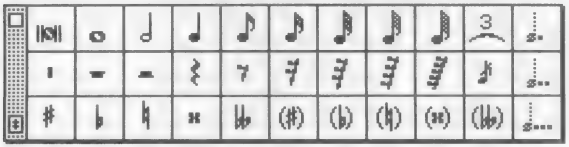


Figure 3.3: Note Palette

- Enter the note duration from the keyboard. This chart shows the relationship between Macintosh keys and note durations:

Key	Function
1	Set value to whole note/rest
2	Set value to half note/rest
4	Set value to quarter note/rest
8	Set value to eighth note/rest
6	Set value to sixteenth note/rest
5	Set value to thirty-second note/rest
3	Turn triplets on or off
.	Turn the dot on or off
R	Create a rest of the selected size

Here is the melody that you will place on the score:

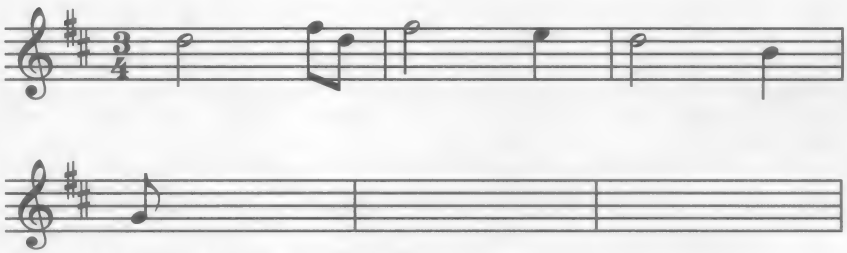
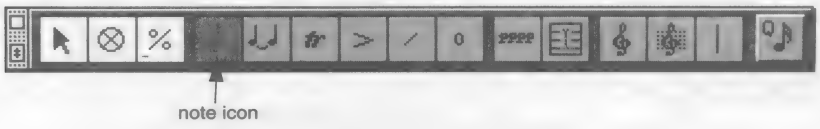



Figure 3.4: Amazing Grace

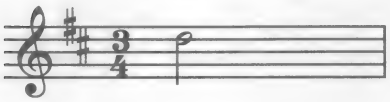
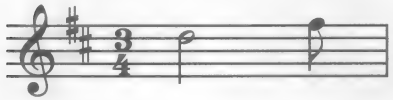
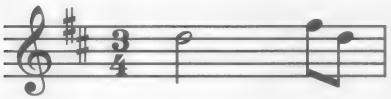
1. **Since the first note in the melody is a half note, type the number 2.**
   If the Notes palette is on the screen, the half note icon highlights. The note icon in the tool bar also changes to a half note.



2. **Make sure that the Options>Auto Position menu item is checked.**
   This ensures that each added note is automatically moved to the proper place within the measure.

Now it's time to add the notes.

1. **Position the crosshair in the first measure, on D, then click.**

   A "D" appears in the score, and instantly moves to the left end of the measure. (If it doesn't move, make sure that the **Options>Auto Position** menu item is checked.)

2. **Type "8" to set the duration to eighth notes.**
3. **Position the cursor on the F line and click.**

4. **Position the cursor on the D line, to the right of the F you just inserted, and click.**
   Notice how Overture automatically draws a beam connecting the F and D.

Repeat the steps of selecting the duration and placing notes on the score until your window looks like Figure 3.4 on page 30.

❑ Editing Notes

Overture has many tools for adjusting score elements. In many instances, it is not necessary to specially select them; you can just move the pointer over the element and the pointer will change shape to let you know that you can now edit the element.

You may have noticed that the last note in the score is the wrong pitch and duration. This section shows you how to fix it.

Changing Pitch

To change the pitch of a note, move the pointer over it so that it becomes a Drag Cursor, then click.

Figure 3.5: Drag cursor

The note head becomes hollow, indicating that it is selected for editing.

Figure 3.6: Selected note

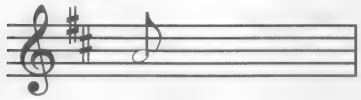
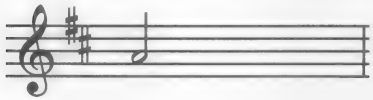
You can drag the note up and down to change its pitch, or press the up or down arrow keys.

1. **Change the G in the last measure of the score to an A by dragging it up one step.**

Figure 3.7: Last Note Dragged to a Pitch of "A"

Changing Duration

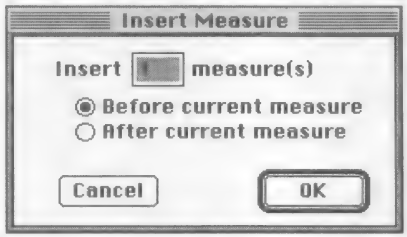
The eighth note in the last measure should actually be a half note. Here's how to fix it:

1. **Position the pointer over the erroneous note (so that it becomes a Drag Cursor) and click.**
   The note head becomes hollow, indicating that it is selected:

2. **Now change the duration by typing the number 2 (for half note).**
   The note instantly becomes a half note.

TIP: Although this example shows only the effect of editing single notes, Overture lets you select multiple notes and edit them simultaneously. You can select multiple notes by shift-clicking them or by dragging a marquee around them. Any edit operations are performed on *all* selected notes.

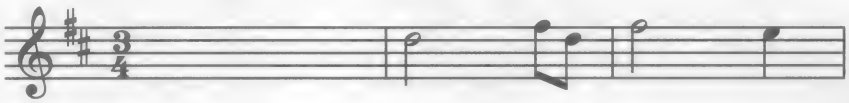
❑ Adding a Pickup Measure

If you know the song "Amazing Grace," you may have noticed that the initial pickup beat is missing from the score. This section shows you how to add new measures and change their lengths.

1. **Choose the Arrow Cursor tool from the Tool Bar.**
2. **Click in the first measure, making it the active measure.**
3. **Choose Measures>Insert.**
   The Insert Measure dialog box opens:

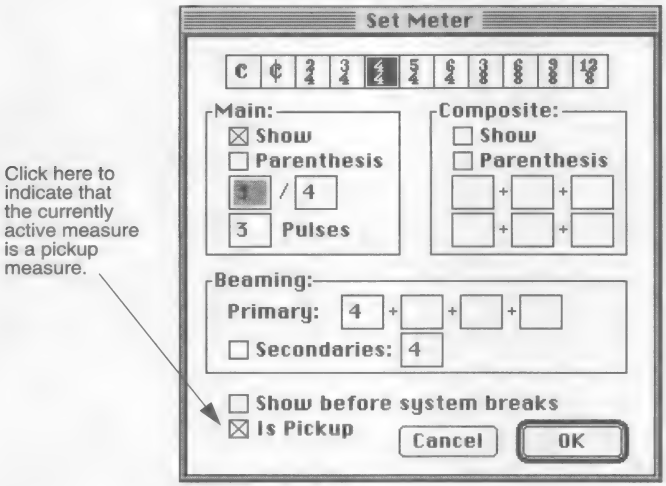


4. **In this case, the default values (1 measure before current measure) are correct, so simply click OK.**
   A blank measure is inserted before the first measure.



Now that the measure has been added, you must tell Overture that it is a pickup measure.

1. **Click in the first measure to make it the active measure.**
2. **Choose Measures>Set Meter.**



3. **Click the Is Pickup check box.**
4. **Click OK.**

Now, add the pickup note. Using what you learned in previous sections, place a quarter-note "A" in the measure.

The score doesn't look quite right, because the newly-added measure has space for many notes, yet there is only one note in it. To fix this, you need to move the barline to the left, reducing the space used by the measure. Here's how:

1. **Make sure that the Arrow Cursor tool is selected.**
2. **Choose Options>Show>Handles.**

   You'll notice small boxes appearing to the left of the staff and on top of the barlines. These are called "handles."

3. **To move the barline, position the pointer over the barline handle and drag it to the left.**

   Adjust it so that it looks good to you.

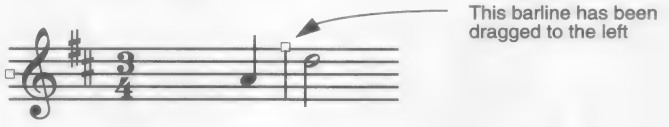



Figure 3.8: First Measure is Narrower

4. **Choose Options>Show>Handles again to uncheck the option and hide the handles in the score.**
5. **Notice that the spacing of the other measures on the staff are now too wide.**

You can probably fit another measure on the first line, so...

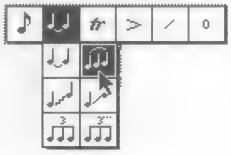
1. **Click in the first measure to make it the active measure.**
2. **Choose Measures>Wrap Left.**

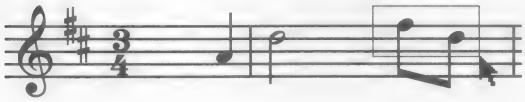
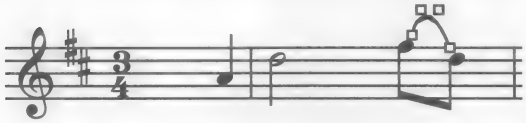
   Overture wraps measures to the left, stealing the first measure from the second line and making it the last measure on the first line.

❑ Grouping Notes

Now you are going to add a slur to the eighth notes in the second measure. Here's how:

1. **Select the slur tool from the Groups palette.**



2. **Drag a marquee around the notes that you want to group.**

When you release the mouse button, a slur appears, joining the selected notes.

You can alter the shape of the slur by dragging its handles. If you like, try dragging the different handles now to see their effects on the slur.

❑ Entering Symbols

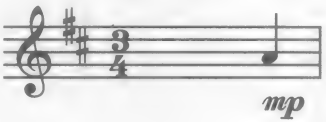
Overture has palettes of ornaments, articulations, noteheads, tablature, dynamics, text and clefs; collectively known as "symbols." This section introduces you to the basics of placing and moving symbols on the score.

Dynamics

In this section, you will add dynamic markings to the score. The first marking is a mezzo-piano symbol at the start of the piece.

1. **Choose the mezzo-piano tool from the Dynamics palette.**
   You can pull the palette down temporarily from the Tool Bar, or you can tear off the palette for repeated uses.

2. **Position the pointer under the first note of the score and click.**
   A mezzo-piano symbol appears where you click. If you didn't place it in the proper position, move the pointer over the symbol so that it becomes a drag cursor, and drag the symbol to the right place.

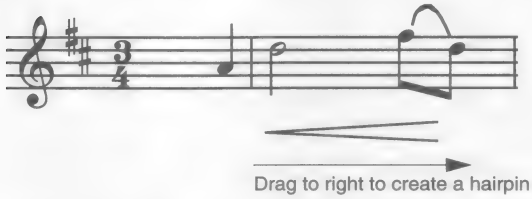


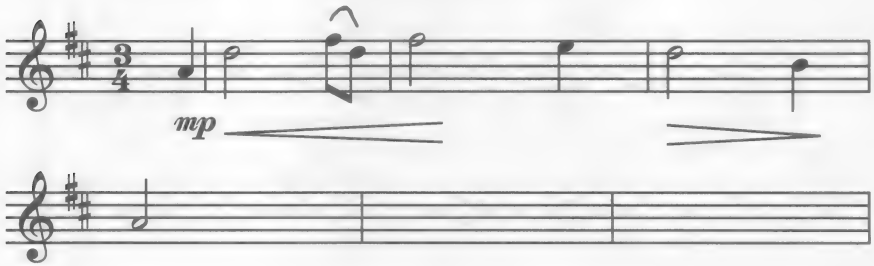
Some dynamics symbols, such as the crescendo hairpin, are resizable. To see how this works, add a crescendo and diminuendo to the score.

1. **Choose the crescendo hairpin from the Dynamics palette.**

2. **Position the pointer at the start of the second measure, press and hold the mouse button, and drag to the right.**

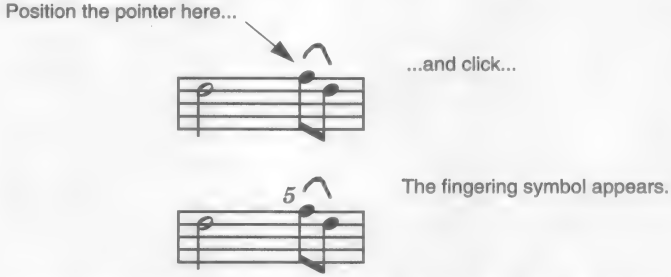
   As you move the mouse, you should see the crescendo symbol appear and grow.



Now add a diminuendo in the third measure, using what you learned above. When you are done, your score should look like this:

Ornaments

You add ornaments to the score in the same way you add dynamics, except that ornaments are attached to specific notes, so you must click the note or select a group of notes to ornament. Try adding a fingering mark to the score.

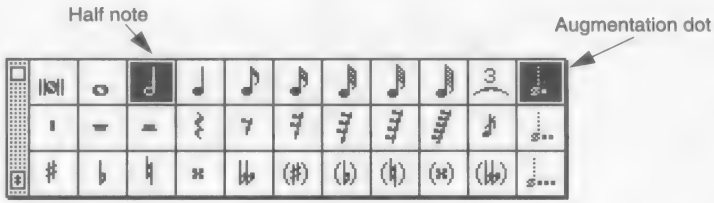
1. **Choose the Finger 5 tool from the Ornaments palette.**

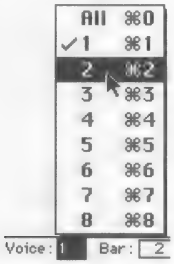
2. **Position the pointer over the F in measure two and click.**
   The fingering ornament appears.

You don't have to place ornaments one at a time: you can add the same ornament to many notes at once by dragging over them when the ornament tool is selected.

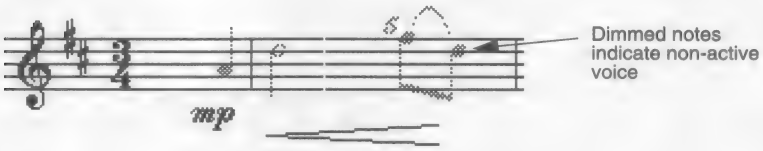
NOTE ABOUT MOVING: When you drag an ornament, it is restricted to either horizontal or vertical movement. That is, if your first mouse movement after clicking the button is vertical, the ornament will only move up or down on the page. To move it horizontally, you must release the mouse button, then drag left or right.

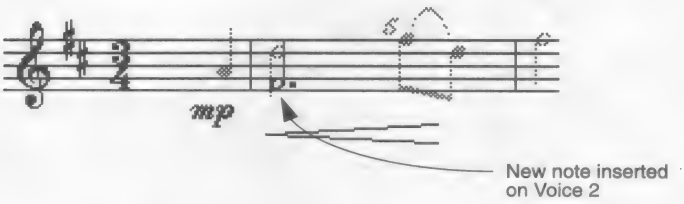
❑ Adding Voices

Now it's time to add a second voice to the score (for an explanation of voices, see "Voice" on page 8).

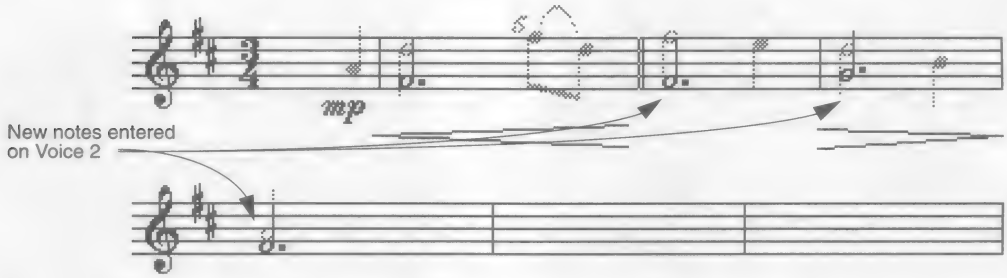
1. **Set the note duration to dotted half notes using the note palette.**
   Click the half note icon, then the augmentation dot icon to add the dot to the half note.

2. **Select Voice 2 from the voice pop-up menu.**
   The voice pop-up menu is at the bottom of the score window.



   Notice when you select Voice 2 that the notes belonging to Voice 1 become dimmed:

3. **Position the cursor at the beginning of the second measure and click F.**
   Don't worry about the stems — you'll clean them up after you add the rest of the second voice.

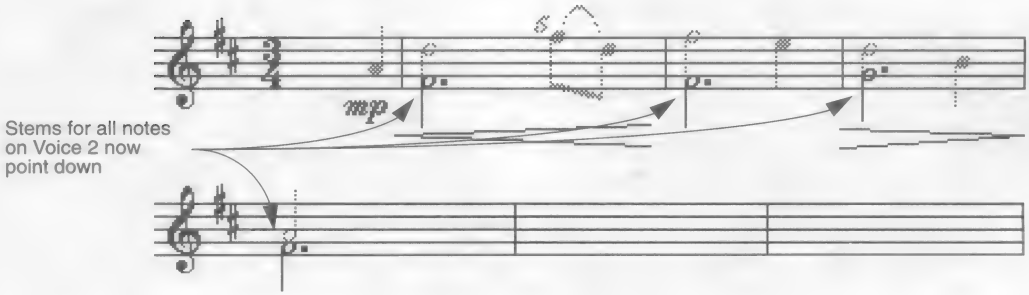


4. **Add more notes, one per measure: an F, then a G, then another final F.**
   Your display will look like this:



It's a bit of a mess, with the stems from each voice going in the wrong direction. Here's how to change stem direction:

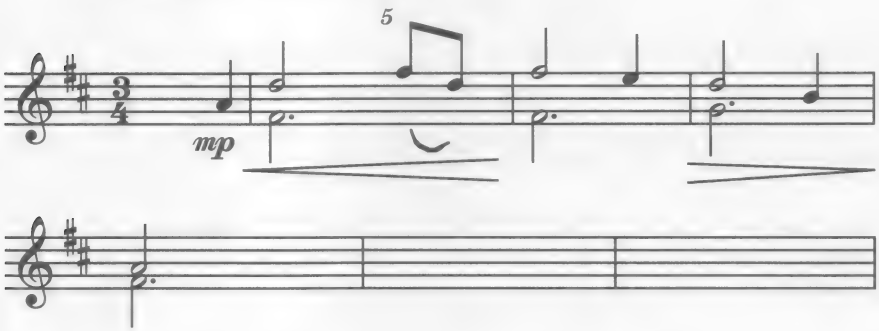
1. **Choose Edit>Select All (or type Command-A) to select all the notes in the currently selected voice.**
   The note heads become hollow to indicate that they are selected.
2. **Choose Notes>Stem>Stem Down (or type Command-D) to make the stems point down.**



3. **Switch back to Voice 1 by choosing it from the Voice pop-up menu at the bottom of the score window (or by pressing Command-1).**
4. **Choose Edit>Select All (or type Command-A) to select all the notes in Voice 1.**
5. **Choose Notes>Stem>Stem Up (or type Command-U) to make the stems point up.**

6. **Show all voices by selecting All from the voice pop-up menu (or typing Command-0 [zero]).**

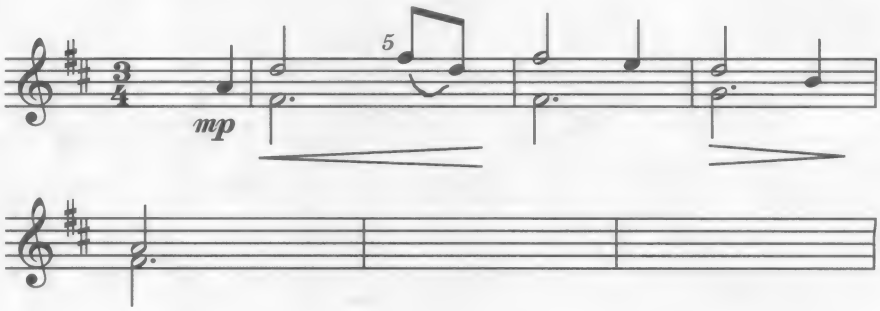
   Your display will look like this:



There's just one final bit of clean-up to do to complete this section: the fingering mark and slur in measure two need to be moved.

1. **Using the Arrow Cursor, drag the fingering to the desired location in the score.**
2. **Using the Arrow Cursor, option-drag the slur up to the bottom of the notes.**

   If you don't hold down the option key while dragging the slur, you'll reshape it rather than move it.

   Your score should look like this when you're finished:

❑ Cursor Toggle

You've probably noticed that you switch back and forth between the Arrow Cursor and items that you want to add to the score quite frequently. Type the letter "C" to toggle between the Arrow Cursor to the most recently used palette.

❑ Erasing Score Elements

To erase any item from the score:

1. **Select the Eraser Cursor from the Tool Bar (or type the letter "E").**

Eraser Cursor

2. **Position the cursor over the note or symbol you wish to delete and click.**

❑ Saving

The **File>Save** and **File>Save As** commands save your score to disk. If you have never saved the file previously, the **Save** command functions as the **Save As** command does, asking you to choose a name for the file.

Now is a good time to save your work before proceeding with the tutorial.

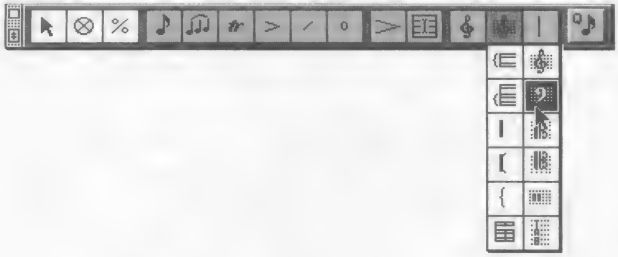
CHAPTER 4: Creating New Staves and Setting Up Tracks

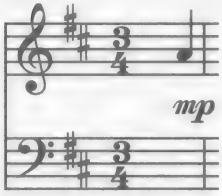
This chapter teaches you how to create new staves, assign instrument names and set up some features of tracks.

❑ Adding Staves

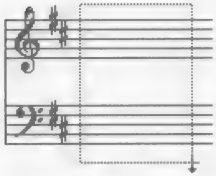
At the end of the last chapter, the score consisted of two voices in the treble clef. The next task is to add some left-hand accompaniment.

1. **To create the bass clef, select the Insert Bass Staff tool from the Staves palette.**



2. **Move the pointer below the treble clef, so that the pointer becomes an up arrow. When you're in position, click the mouse.**
   The bass clef appears in the proper position.

Now add a brace so the staves appear as conventional left-hand/right-hand piano notation (known as a "grand staff.")

1. **Select the Group With Brace tool from the Staves palette.**

2. **Drag a box that spans the two staves.**

When you release the button, the brace appears. Your screen should look like Figure 4.1

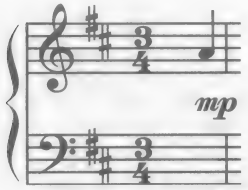
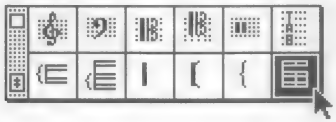
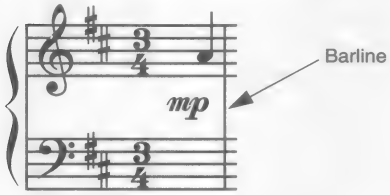



Figure 4.1: Bass and treble clefs grouped with brace

All that remains is to add a barline through the system.

1. **Select the Cross-Staff Barlines tool from the Staves palette.**

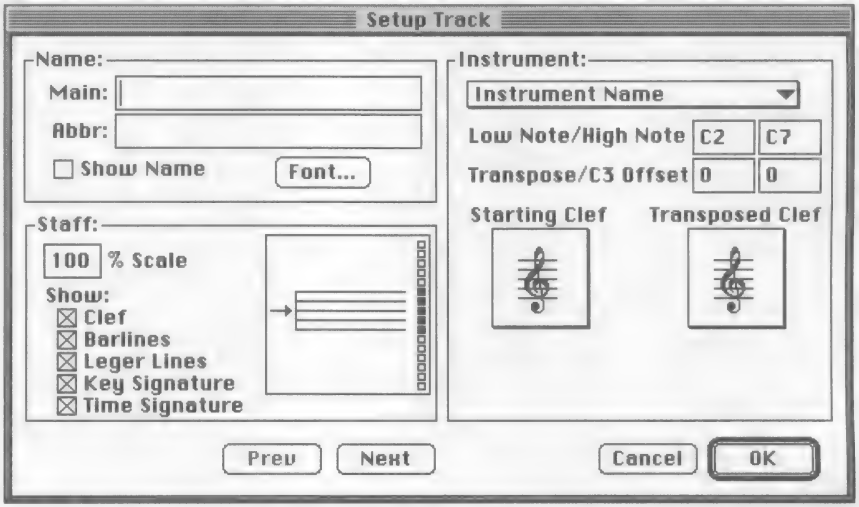


2. **Drag a box around both staves.**
   A barline appears, connecting the two staves.

Staves that are played together are known as **Systems**. Overture has many features that can affect all the staves or measures in a system at once. See Chapter 2 of the Reference Manual for full details.

❑ Setting Up Staves

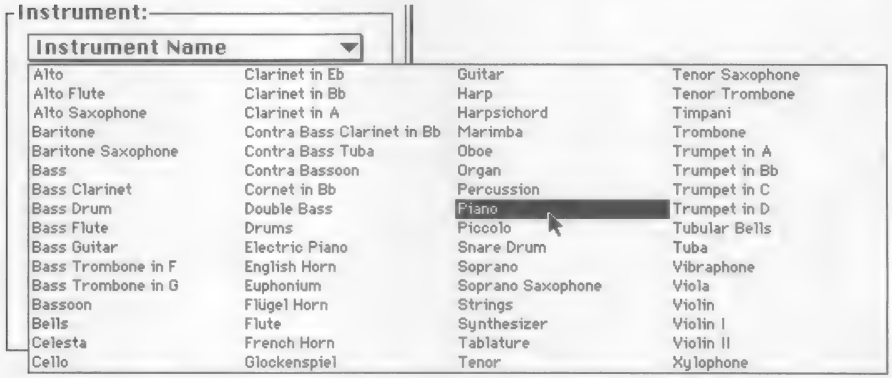
In this section, you will tell Overture that the staves are piano parts.

1. **Click anywhere in the top staff to make it the active one.**
2. **Choose Score>Setup Track.**
   The Setup Track dialog box opens:



SHORTCUT: Double-clicking a staff's selector handle also opens this dialog box.

3. **In the Instrument box is a pop-up menu that currently reads "Instrument Name". This menu contains a list of common instruments. Use it to choose Piano for the current track.**



Notice that the name boxes fill in automatically.

4. **Check the Show Name box.**

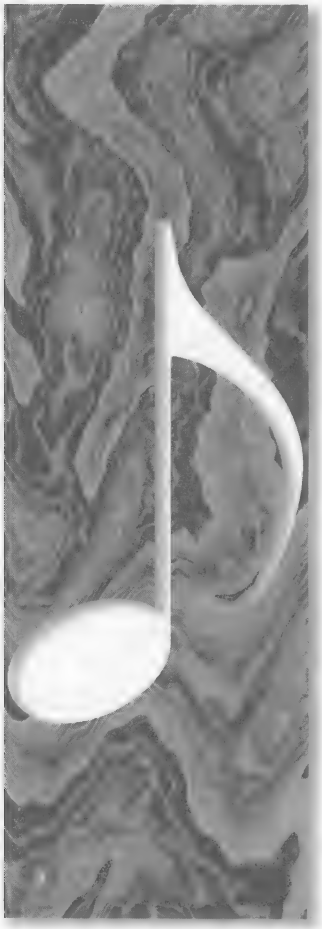
   This causes the instrument name to be displayed to the left of the staff.

5. **Click OK.**

Using the Setup Track dialog box, you can change many properties of each track including

- which lines of the staff are displayed
- which elements of the staff are displayed
- scale of entire staff
- transposition if different from concert key

PART 3: MIDI Tutorial



CHAPTER 5: Real Time MIDI Recording

Chapters 5 through 7 discuss Overture's MIDI functions. If you aren't using a MIDI device with Overture, feel free to skip ahead to Chapter 8.

❑ Setting Up MIDI

Before you can start recording via MIDI, you must have a MIDI interface connected to your Macintosh, a MIDI keyboard connected to the interface, and the layout of your studio entered into the OMS Setup application. A detailed explanation of these procedures is beyond the scope of this tutorial, so if you haven't yet defined a Studio Setup document, you should read the manuals that came with your MIDI keyboard(s) and interface(s), and the OMS Manual. You won't be able to proceed with this tutorial until you have done this.

❑ Recording MIDI

There are a few program options to set up before you can start recording. This section discusses these options.

Metronome

Before you start playing, you'll probably want to have some sort of metronome to guide your playing.

1. **To configure the metronome sound, choose Options>Metronome>Metronome Sound.**

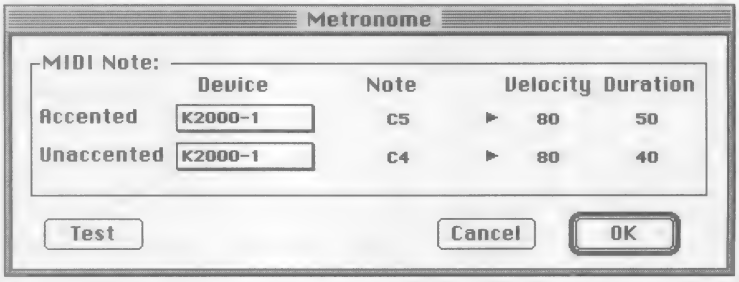


Figure 5.1: Metronome dialog box

You can set the device, note, velocity and duration for accented and unaccented metronome strikes. If you have a sound module in your MIDI studio withdrum kits or percussive sounds, you'll probably want to use that.

2. **Change the Note number until you hear a sound you like.**

   Each change causes the new note to be played on the instrument, so you can hear how each note sounds as you scroll through the list of values.

3. **Click the Test button.**

   This plays one measure's worth of metronome sound, so you can hear what the metronome will sound like when you're actually recording. Note that what you hear has nothing to do with the meter or tempo of your score.

Record Options

Choose **Options>Record Options**. This opens the Record Options dialog box, where you tell Overture what sort of data to record and how to display it once it has been recorded.

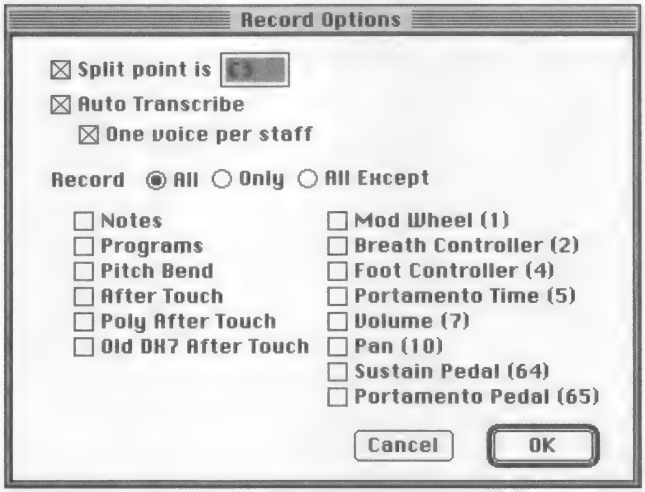


Figure 5.2: Record Options dialog

Make sure the **Auto Transcribe** checkbox is selected.

Click **OK** to dismiss this dialog box.

Transcription Quantize

When you enter data from a MIDI keyboard, Overture records it with a high degree of rhythmic sensitivity. Many times you don't want such an accurate transcription of what you play. For example, perhaps you're only interested in entering quarter notes. If you don't play with computer-precision, you could wind up with something like this:

Figure 5.3: Erroneous transcription

To solve this problem, you can tell Overture to "round up" anything smaller than a quarter note. You set this with the Transcription Quantize Amount button. At this time, choose quarter note resolution.

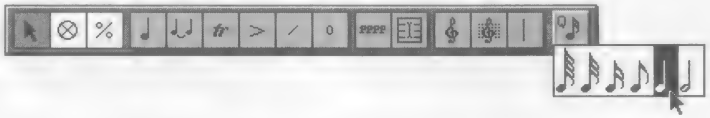


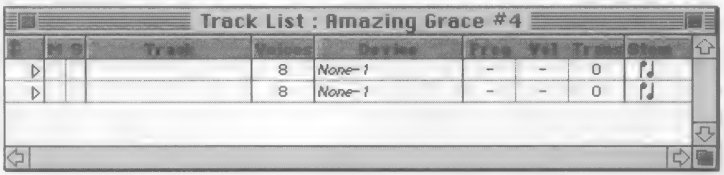
Figure 5.4: Selecting quarter-note resolution

Now whatever you play in will be transcribed as quarter notes or longer.

❑ Linking Staves to MIDI Devices

In order to have Overture play notes on the proper devices, you need to tell Overture where you want the data sent.

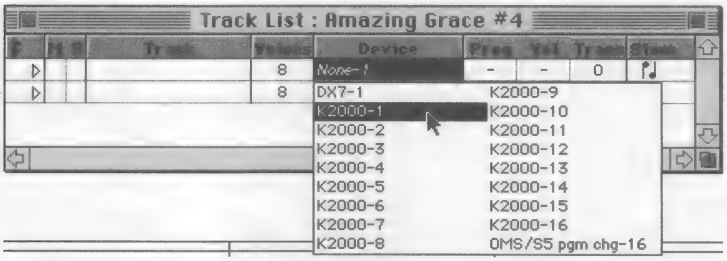
1. **Click anywhere in the treble clef, so that it becomes the currently active staff.**
2. **Choose Score>Setup Track.**



Each line in this window represents a staff in the score. If you have a multi-timbral synthesizer, you can play each staff over a different synthesizer sound, if you like. For simplicity's sake,you'll assign both staves to the same sound.

3. **Click in the Device column. A pop-up menu appears listing all of the currently available OMS instruments.**

   Your menu will look different, of course. Pick a device and MIDI channel that is appropriate for your setup.



4. **Click in the Device column for the second line, and pick the same MIDI device and channel.**

   Overture is now configured to play back the right and left hand parts over the synthesizer channel that you selected.

❑ Recording

Look at the left hand part that has been added to "Amazing Grace":

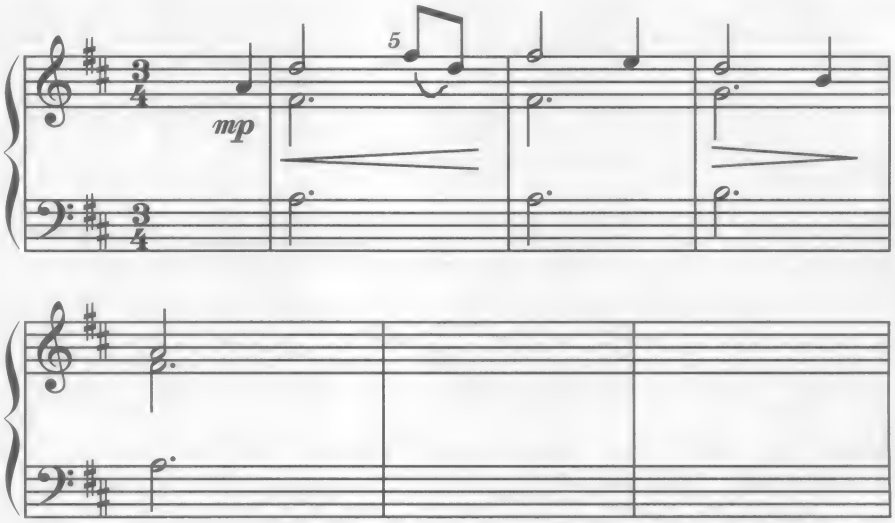
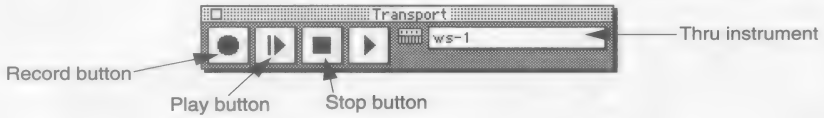



Figure 5.5: New left hand part

You are going to play this into Overture from a MIDI keyboard. While you are playing the new part, you will hear the metronome and the already-entered right-hand part.

1. **Open the Transport window by choosing Windows>Transport.**



2. **Using the Thru instrument pop-up menu, select the same MIDI Instrument that you selected in the previous section.**
   All notes played on the controller keyboard will be echoed on the Thru instrument.
3. **Click in the first measure of the bass staff.**
   Recording begins at the insertion point's location.

4. **Click the record button to begin.**

   There is a one-measure count in during which the metronome plays but no MIDI data is recorded.

5. **Play the part!**
6. **When you've played it, press the return key to stop recording, or click the stop button.**

Notice that as soon as you stop, the score window draws in the newly entered data. Your score should look like Figure 5.5. If you made mistakes, you might want to try cleaning them up using the editing techniques introduced earlier in this manual.

To hear what you played, click the Play button or press the spacebar. Overture plays back your notes and continues playing the silent parts afterwards, so click the Stop button or press the Return key to stop playing.

Remember the transcription quantize: regardless of how the performance sounds (within reason), it should be notated correctly.

CHAPTER 6: Step Entry MIDI Recording

This chapter introduces you to Overture's step entry features. It assumes you have set up your MIDI devices and interfaces and configured OMS properly.

❑ Setting Up Step Record

To open the Step Input window, choose **Windows>Step Input**.

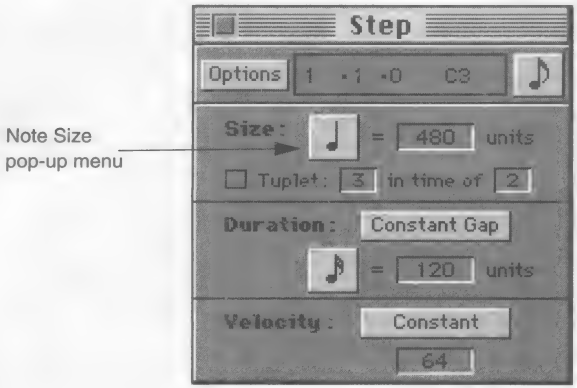


Figure 6.1: Step Entry Window

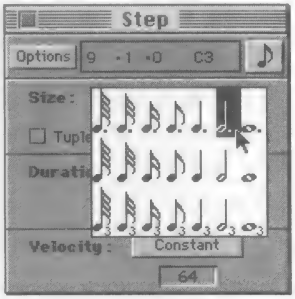
In this exercise, you will use the Step Entry window to add more notes to the left hand part.

1. **Make sure the insertion point is positioned at the beginning of the first full measure of the bass clef.**

   When you step enter data, it starts where the insertion point is located.

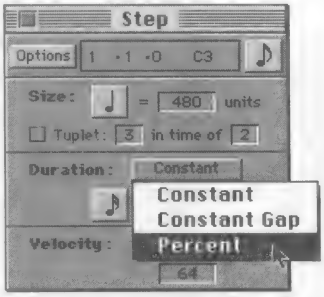
2. **Select the dotted half note symbol from the Note Size pop-up menu.**

   The counter advances this much time after each note is entered.

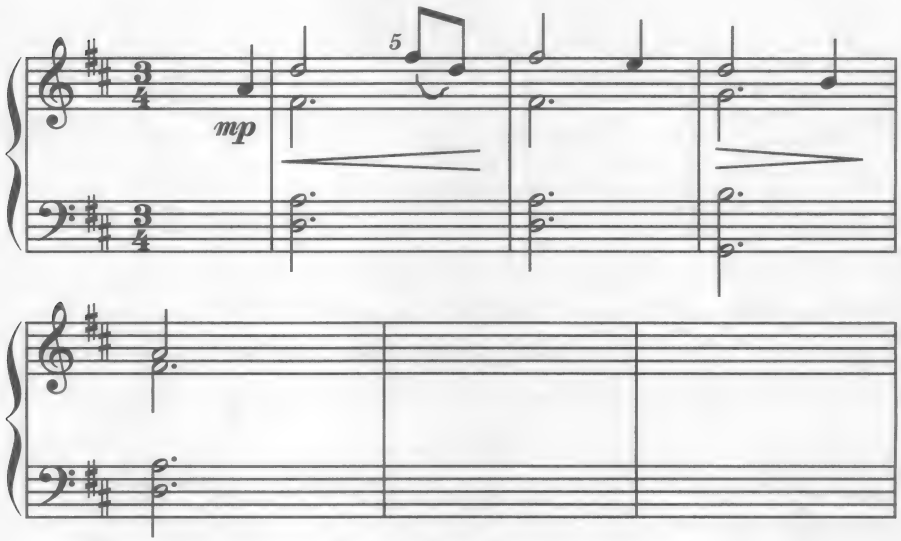


3. **Select Percent from the Duration pop-up menu.**

   Notice that the default percentage is 90%. This tells Overture that step-entered notes have a playback duration equal to 90% of a dotted half-note. Playback duration does not affect the way the score is notated; it only affects what you hear when you tell Overture to play the data over MIDI devices.



4. **Play the low notes of the left hand part as shown here:**



Notice that it doesn't matter how long you pause between notes, how long you hold them down or how hard you play them. Each note is transcribed as exactly one dotted half note into the score.

Note that unlike real-time record, which erases everything in the track (overwriting it with what you play) step entry *adds* its data to the track. That is, if you put the insertion point where there is already some information and step-enter some notes, they are merged with the existing data.

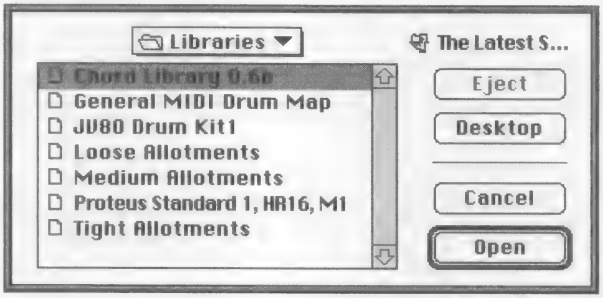
❑ Chord Name Entry

You can step enter chords and have Overture automatically identify them and place their names in the proper place above the staff.

1. **Choose File>Load Library.**

   A standard Macintosh file selection window appears. Locate your Overture libraries folder (it should be in the same folder as the Overture application) and select the Chord Library file.

   Without a chord library loaded, Overture won't be able to identify chords automatically.



2. **Choose the Chord Entry icon with the Input Select button.**

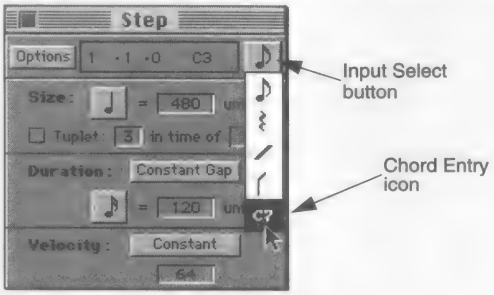


Figure 6.2: Input select button

The duration and velocity sections of the Step Entry window disappear.

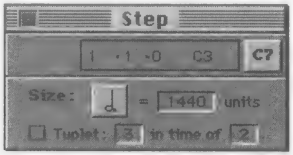
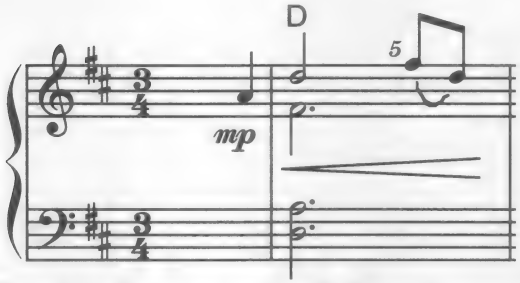


Figure 6.3: Step Entry window in Chord Entry mode

3. **Using the note size pop-up menu, set the duration to dotted half note, if it isn't already.**
   You can do this by clicking the note size icon and typing a "2" followed by a period (dot).
4. **Click the mouse at the start of the first full measure of the treble staff.**
5. **Play a D Major chord (D-F#-A) on your MIDI keyboard.**
   Overture identifies the chord and places its name above the staff.

6. **Press the right-arrow key to skip the next measure.**
   Notice that the counter in the Step Entry window advances by the currently selected note duration — in this case, one bar.

Using the techniques discussed above, add some more chords.

NOTE ABOUT INVERSIONS: Chords are identified from the lowest note played on the keyboard, so an inversion may not be properly identified if the chord root isn't the lowest note played.

CHAPTER 7: Editing MIDI Data

There are two facets to every Overture score: what you see and what you hear. So far we've been primarily concerned with making a score look good. This chapter is a small detour that talks about the Graphic Window, which can affect not only a score's appearance, but the way it plays back.

This chapter touches lightly on a few aspects of the Graphic window; for a complete description of all Graphic window elements, see Chapter 19 of the Reference Manual.

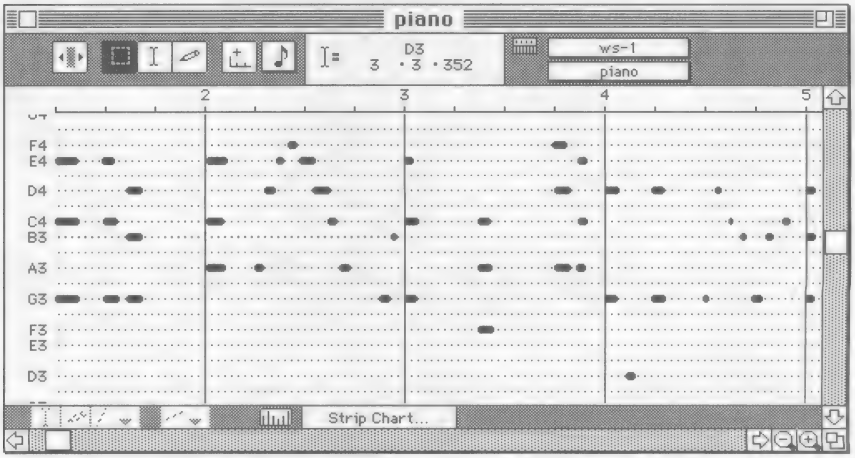


Figure 7.1: Graphic window

❑ Editing Notes

In the Graphic window, the notes you entered appear on a "piano-roll" style display. Each box in the window indicates a note's start point (by where it is located on the X axis), pitch (by where it is located on the Y axis) and duration (by the length of the graphic box).

Any notes you select in the Graphic window are also automatically selected in the Score window. You can select notes by clicking them one at a time, or shift-clicking multiple notes, or dragging a marquee to select many at once.

1. **Make sure the insertion point is in the treble staff.**
2. **Choose Windows>Graphic to see the MIDI interpretation of "Amazing Grace."**

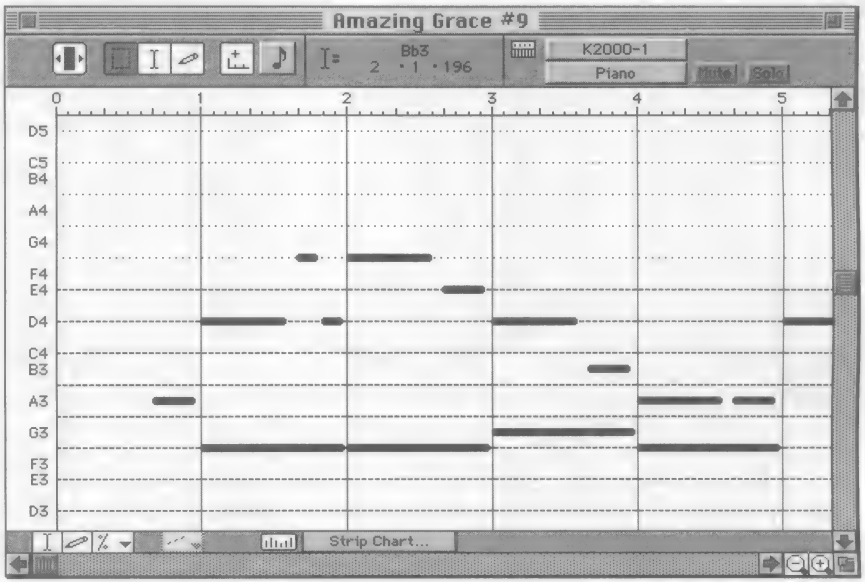


Figure 7.2: Amazing Grace in the graphic window

3. **Make sure the Marquee tool is selected.**

4. **Select a range of notes by dragging a marquee over them.**
   The notes become hollow, like this:

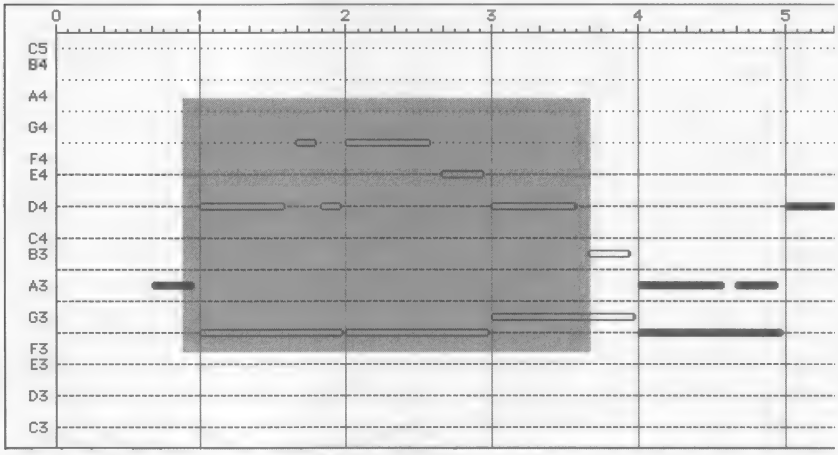
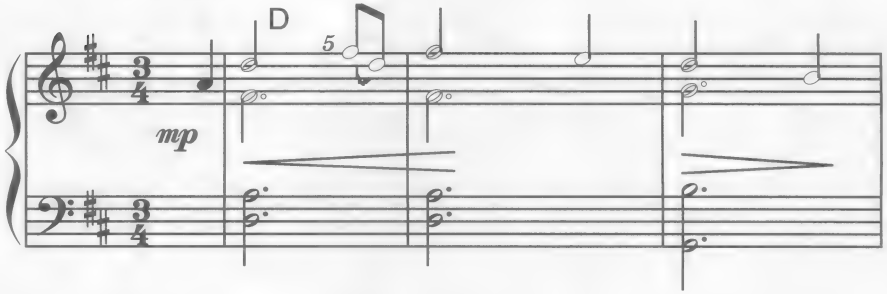


Figure 7.3: Selected notes are hollow

5. **Switch back to the Score window to see that the corresponding notes have been selected.**



❑ Editing With The Strip Chart

The strip chart is a powerful tool for editing MIDI data. You can create mathematically precise shapes or draw MIDI events freehand. In this tutorial, we'll use the strip chart to create modulation wheel data.

If you aren't concerned with playback control, you can skip the rest of this chapter.

1. **Open the strip chart by clicking on the "Strip Chart..." button at the bottom of the graphic window and selecting "Modulation Wheel" from the pop up menu.**

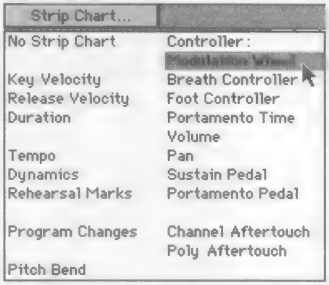


Figure 7.4: Opening the Strip Chart

The strip chart opens at the bottom of the window and looks like this:

Figure 7.5: Strip chart opened

The duration chart is a graph that runs vertically from 0 to 127.

2. **Choose the pencil tool.**

3. **Choose the Free tool from the pop-up menu at the bottom of the window.**

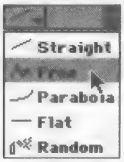
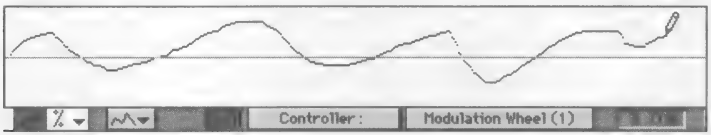
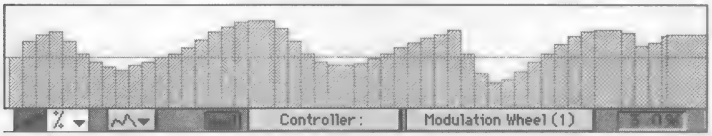


Figure 7.6: Pop-up tool menu

4. **Draw any data you like into the strip chart.**

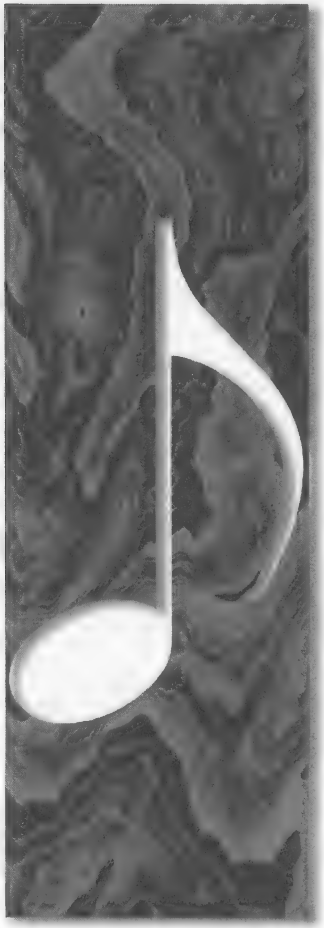


When you release the button, the strip chart fills in the area under the shape you've drawn:



Assuming your MIDI device is set up to respond to modulation wheel data, you will hear the effects of this data on the track when you play it back.

PART 4: Page Layout



CHAPTER 8: Page Layout and Printing

This chapter teaches you how to set margins, spacing, page size and other items associated with printing. It also discusses Overture templates.

❑ Setting Up The Page

Before you can print your score, you need to make sure the page parameters are properly set. This section introduces you to some of the most common issues related to printing.

Setting Margins

1. **To see what your page margins look like currently, choose Options>Show>Margin.**
   A gray line appears around the score, outlining where the margins lie.

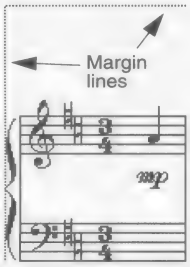


Figure 8.1: Score window with margins displayed

2. **To change the margins, choose Score>Page Dimensions.**

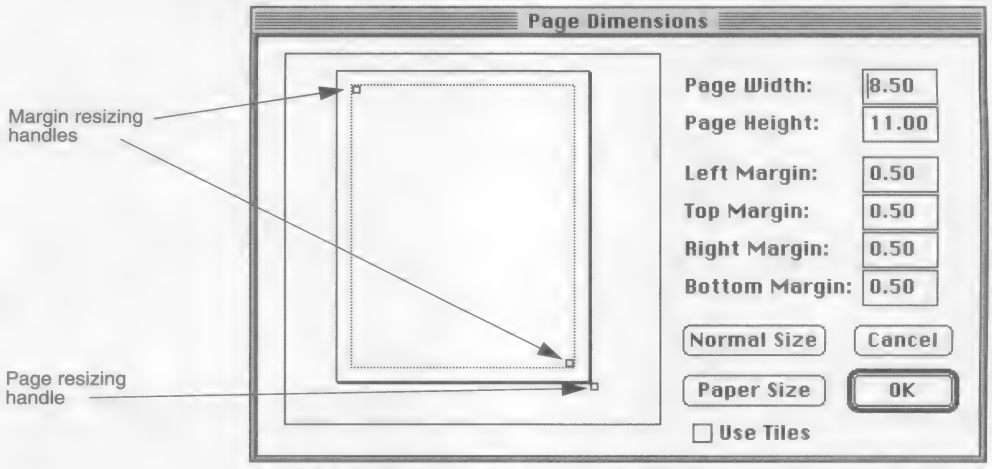


Figure 8.2: Page dimensions window

You can change the margins by adjusting the numbers in the margin boxes, or by dragging the margin resizing handles.

Setting Page Size

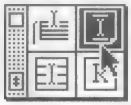
You can enter the page width and height in the boxes provided, or you can drag the page resizing handle until the page looks right.

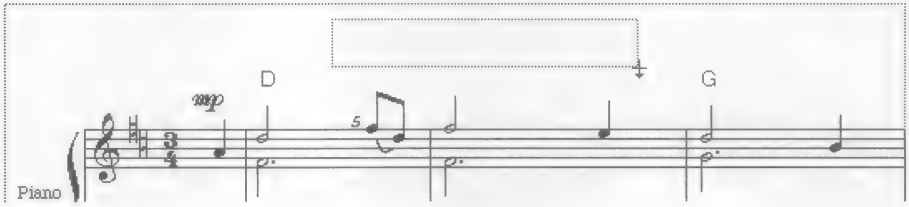
The **Normal Size** and **Paper Size** buttons change the size of the page. **Normal Size** makes the page fit within the dimensions chosen in the Page Setup dialog box. **Paper Size** makes the page fit within the Page Setup dimensions, but takes the scaling factor into account. For example, if you are printing to a regular sheet of 8.5" x 11" paper, but have 50% in the **Reduce or Enlarge** box on the **Page Setup** dialog box, the page width and height will be doubled in order to make the Overture page fill the sheet of paper.

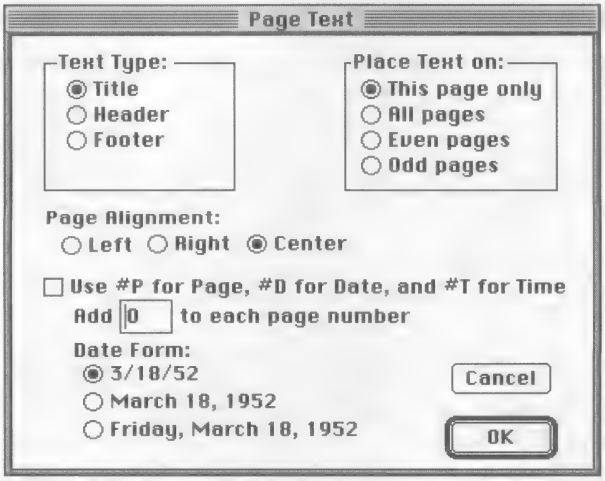
❑ Adding Titles

It's time to put a title on the score.

1. **Select the Page Text tool from the Tool Bar.**



2. **Drag a box at the top of the score.**

The Page Text dialog box opens:

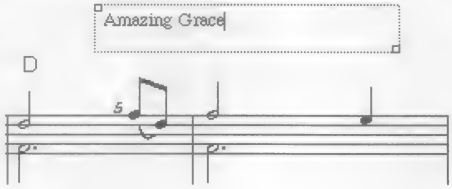


You have a choice of many different text styles, but the defaults are fine for now.

3. **Click OK.**

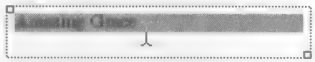
You can now type text into the page text box.

4. **Type "Amazing Grace."**



It doesn't look very impressive in that small font, so...

5. **Select all the text by dragging over it.**



6. **Choose Size>24.**

Of course, you can choose any font and size you like. For now, Times 24 is fine.

❑ Printing

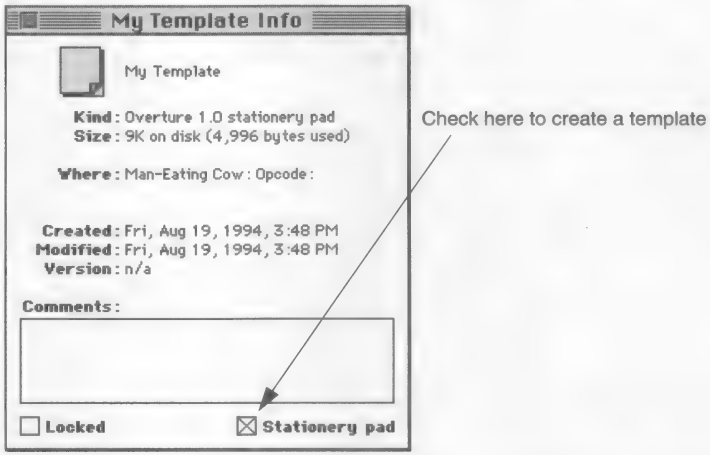
Once the page is set up, all you have to do is choose **File>Print** from the **File** menu. A standard Macintosh print dialog box appears. Make sure everything is set properly for your printer and click **OK**. That's all there is to it!

❑ Templates

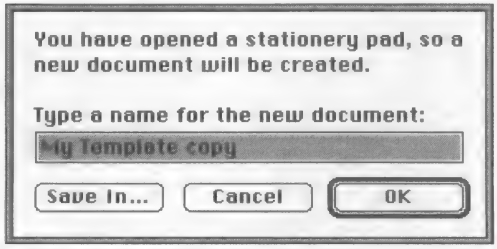
If you have a complicated score configuration that you'll be using more than once, you might want to make a template out of it. A template can store staff configurations, page dimensions, instrument names, clef configurations, fonts for titles and more. To create a template:

1. **Set up the score elements the way you want them.**
2. **Save the file. You might want to use the word "template" in the file name.**
3. **Switch to the Finder and locate the file you've just saved. Select its icon so that it becomes highlighted.**
4. **Choose File>Get Info.**

5. **Check the Stationery Pad box in the Get Info dialog box.**

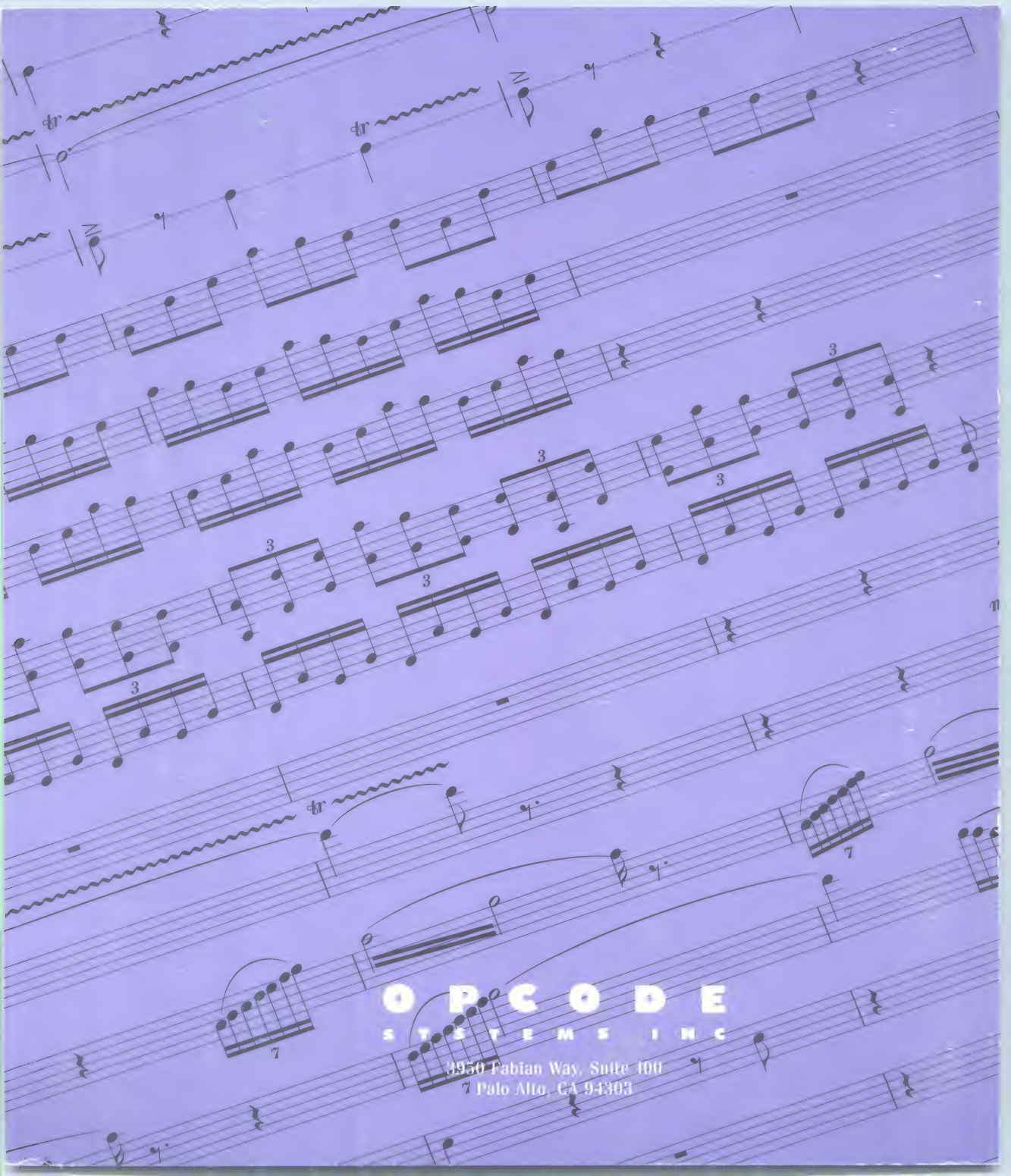


The icon of the template file becomes a System 7 stationery pad. When you want to start a new score based on this template, just double-click the template icon in the Finder, or open it from Overture's **Open** dialog box. In either case, the following dialog box appears:


You have opened a stationery pad, so a new document will be created.
Type a name for the new document:
My Template copy
Save In...
Cancel
OK

Enter a new name for the document. You can set the location where the file is saved by clicking the **Save In** button. This opens up a standard directory dialog box. When you are ready to work on the score, click **OK**.

Pre-Made Templates

Overture comes with a number of pre-made templates, covering a wide variety of scoring formats. These reside in the "Overture Templates" folder. Open them up and look at the staff and page settings to get a feel for how some of them were designed. One of the best ways to learn is by example, so don't be shy!

OPCODE
SYSTEMS INC
3950 Fabian Way, Suite 100
Palo Alto, CA 94303

Musicshop
Tutorials

OPCODE
SYSTEMS INC

Musicshop

Tutorials

Manual written by Christopher F. Brown

Program by Dave Oppenheim, Dave Scoggin, Ray Spears, and Doug Wyatt

Opcode Systems, Inc.
3950 Fabian Way • Suite 100
Palo Alto, CA 94303

Phone 415-856-3333
Technical Support 415-856-3331
Fax Number 415-856-3332

Thanks to Tim Self, Mike Aaron, Patrick Callahan, Janet Greene, Thomas Stedman, John Stoecker, Keith Hillebrandt, and all the beta testers.

Copyright © 1992 Opcode Systems, Inc. All rights reserved.
Some materials Copyright © 1993 Interrobang. Used by permission.

This document may not, in whole or part, be copied, photocopied, reproduced, translated, or converted to any electronic or machine readable form without the prior consent of Opcode Systems, Inc.

Sonata™ is a registered trademark of Adobe Systems Inc. No part of the software included with this package may be reproduced in any form or by any means, except for use as a personal backup copy to the extent allowed by copyright law. The owner of this package is granted a single license of this software with no further right to sublicense.

APPLE COMPUTER, INC. ("APPLE") MAKES NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING WITHOUT LIMITATION THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE, REGARDING THE APPLE SOFTWARE. APPLE DOES NOT WARRANT, GUARANTEE OR MAKE ANY REPRESENTATIONS REGARDING THE USE OR THE RESULTS OF THE USE OF THE APPLE SOFTWARE IN TERMS OF ITS CORRECTNESS, ACCURACY, RELIABILITY, CURRENTNESS OR OTHERWISE. THE ENTIRE RISK AS TO THE RESULTS AND PERFORMANCE OF THE APPLE SOFTWARE IS ASSUMED BY YOU. THE EXCLUSION OF IMPLIED WARRANTIES IS NOT PERMITTED BY SOME STATES. THE ABOVE EXCLUSION MAY NOT APPLY TO YOU.

IN NO EVENT WILL APPLE, ITS DIRECTORS, OFFICERS, EMPLOYEES OR AGENTS BE LIABLE TO YOU FOR ANY CONSEQUENTIAL, INCIDENTAL OR INDIRECT DAMAGES (INCLUDING DAMAGES FOR LOSS OF BUSINESS PROFITS, BUSINESS INTERRUPTION, LOSS OF BUSINESS INFORMATION, AND THE LIKE) ARISING OUT OF THE USE OR INABILITY TO USE THE APPLE SOFTWARE EVEN IF APPLE HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. BECAUSE SOME STATES DO NOT ALLOW THE EXCLUSION OR LIMITATION OF LIABILITY FOR CONSEQUENTIAL OR INCIDENTAL DAMAGES, THE ABOVE LIMITATIONS MAY NOT APPLY TO YOU.

Part 1 Introduction and Installation

Chapter 1 Introduction to Musicshop 3

Welcome to Musicshop! 3
How to Use this Manual 5

Chapter 2 Installing Musicshop 9

Connect your MIDI Equipment 9
Installing the Software 12

Part 2 Tutorials

Chapter 3 A Quick Start: Playing and Recording Right Away 19

Launching Musicshop For the First Time....19
Load and Play a Song File 23
Create a New File....26
Record a Line of Your Own....27
On-Screen Help....29

Chapter 4 Everything You Need to Know About Music and Computers 31

MIDI—What is it? 31
Understanding the MIDI Signal Path....32
Sequence vs. Sound—Recording MIDI Performances....33
Tracks vs. Channels—There IS a Difference 34
Understanding Your Specific System....36
Does Your MIDI Controller Contain Sounds? 38
Some Musicshop Recording Terms You Should Know 44

Chapter 5 Musicshop in One Evening 47

On-Screen Help....48
Setting up Your MIDI System for the Tutorial....48
Set the Metronome and Tempo....50
Set the Key Signature....52
Save Your Work 53
Record Drums 54

Add Some Bass 58
Record the Piano 59
Name the Sequence 61
Look at What You Did 62
Change a Single Note 66
Create a Drum Intro 67
Get It Together—Arranging your Sequences 70
You're Done! 72

Chapter 6 10 Questions You May Have Right Now 75

Why can't I hear anything? 75
Does the sound come from my Macintosh speaker? 77
Why am I hearing the keyboard and drums together while I play the drum part? 77
I don't have a fancy keyboard setup—does this matter? 77
Is Musicshop a music notation application? 78
How does Musicshop print the music? Is there a font I should install? 78
Is the registration card really that important? 79
I'm really confused and I'm going to call technical support. Is there anything I should know? 79
What is Galaxy? 80
What's the difference between Musicshop and Vision? 80

PART 1: Introduction and Installation

- Introduction to Musicshop—3
- Installing Musicshop—9

CHAPTER 1: Introduction to Musicshop

Welcome to Musicshop!

Musicshop is an easy to use—yet powerful—MIDI sequencer for musicians or music enthusiasts. Using Musicshop, you can quickly compose music, edit it, play it, and print it in standard music notation.

When you perform a line of music (play it on your keyboard), you can store it in a Musicshop track. You can edit this track simply by dragging notes on the screen, or by accessing any number of menu options.

You can use Musicshop to play up to 16 tracks at once, and view any number of tracks in either standard music notation, or a graphical "piano roll" view. You can also print any number of tracks in music notation.

Each "section" of music (containing up to 16 tracks) is stored as a sequence. You can create as many as 25 sequences per file (labelled "A" through "Y"), then arrange the playback order of each sequence and create different versions of the same piece.

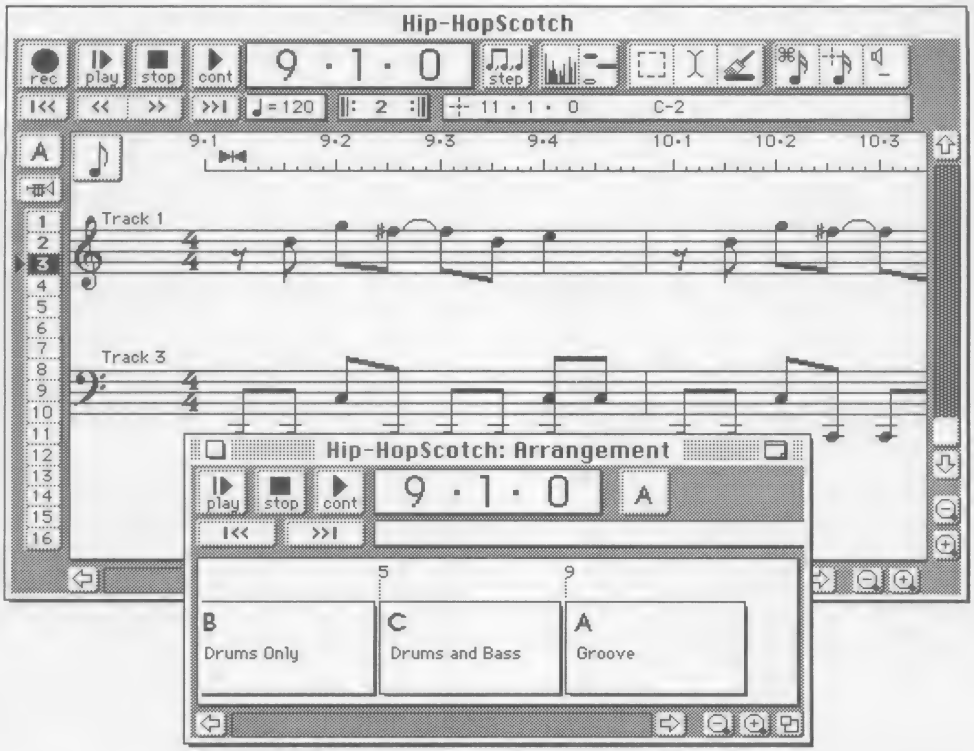


Figure 1.1: **Two Musicshop windows:**
Notes are shown in the Edit window (behind).
Sequences are shown in the Arrangement window (front).

Musicshop was created with the idea that using your Macintosh to create music can be simple and intuitive. For example, to choose a track, just click the track number that matches the channel number you want. To hear a note, click inside it—to raise the pitch, drag the note upward on the screen.

There are many ways to use Musicshop. Feel comfortable to experiment with ways that suit your compositional style, and you will quickly accept Musicshop as an indispensable tool in your creative process.

How to Use this Manual

This manual is separated into two main parts:

- *Part 1: Introduction and Installation*
- *Part 2: Tutorials*

Use the step-by-step instructions in this manual to install Musicshop. Then, if you prefer, take one of the tutorials in Part 2.

If you hate manuals...

Then you're not alone! Many people prefer to open a new piece of software and experiment by just "mousing around." There's nothing wrong with that. Many people find programs like Musicshop intuitive and easy-to-use. That's why you bought a Macintosh in the first place.

Note: If you don't want to read this book at all, you may still want to see *Chapter 6: 10 Questions You May Have Right Now*.

BUT, if you're a little confused...

Then you're not alone either! Learning to use a computer for creating music is like learning a musical instrument—it's full of challenges and rewards, and confusion can be part of the process.

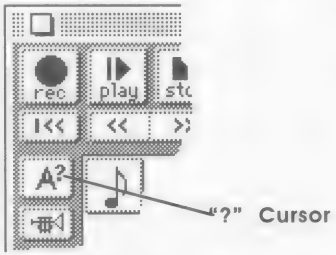
We have attempted to make this manual a useful tool, no matter what your skill level is:

- If this is your first experience with a music sequencer, make sure you read *Chapter 4: Everything You Need to Know About Music and Computers*. It contains a lot of information, and may be useful to someone who is already familiar with MIDI.
- If you already know about sequencers and want to get started **now,** turn to page 19 and read *Chapter 3: A Quick Start: Playing and Recording Right Away*.
- For a more in-depth tutorial, check out *Chapter 5: Musicshop in One Evening*.
- If you are familiar with music sequencers and MIDI, then you may not need to read this book after you have installed Musicshop. Use the Musicshop Reference manual when you have a question.

On-Screen Help—No Manual Required

You don't always need to look in the manual for help. If you encounter an item you don't understand, you can use the on-screen help system to learn about it on the screen. After you have installed and launched Musicshop, you can invoke on-screen help at any time:

1. **Press and hold down the command, option, and shift keys on your Macintosh keyboard.**
   The cursor will change into a question mark.



2. **With the Macintosh keyboard keys pressed, click the area on the screen where you have a question.**
   A description of the feature will appear.

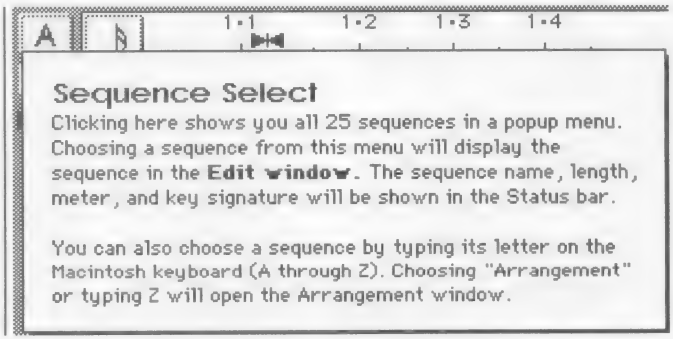

1•1
1•2
1•3
1•4
Sequence Select
Clicking here shows you all 25 sequences in a popup menu. Choosing a sequence from this menu will display the sequence in the Edit window. The sequence name, length, meter, and key signature will be shown in the Status bar.
You can also choose a sequence by typing its letter on the Macintosh keyboard (A through Z). Choosing "Arrangement" or typing Z will open the Arrangement window.

Figure 1.2: On-screen help

3. **When you are done reading the on-screen help, click the mouse button.**
   The on-screen help will disappear.

Working with the Macintosh

This manual assumes you're familiar with the basics of using the Macintosh. If you're not, take the "Guided Tour" that comes with the Macintosh, or read the tutorial in the Macintosh manual. In particular, you should be familiar with:

- **Clicking**

  Positioning the cursor over an object on the screen, then pressing and releasing the mouse button

- **Double-clicking**

  Pressing and releasing the mouse button twice in rapid succession while the cursor is positioned over an object

- **Dragging**

  Positioning the cursor over an object on the screen, then pressing and holding down the mouse button while you move the mouse

- **Choosing**

  Pointing to a menu title in the Menu bar, pressing the mouse button, moving to the desired command, then releasing the mouse

- **Selecting**

  Clicking on, or dragging over, items so they become highlighted for an operation

- **Windows**

  Windows appear when an item is opened. Active windows are recognizable by a dotted pattern in the title bar—you can perform operations only in active windows. Click in a window to activate it. Close it by clicking in the box in the upper left corner. Move a window by dragging it by the title bar. (Certain menus are accessible only when the appropriate window is active.)

- **Scrolling**

  Dragging the button to the right, or on the bottom of a window. This moves the display in that window up or down, or from side to side. You can also click the up or down arrows in the scroll bars to move the display more slowly.

CHAPTER 2: Installing Musicshop

Connect your MIDI Equipment

If you already have your MIDI studio set up, you may want to skip this section. Your specific configuration may be different than pictured here.

1. **Be sure all power is off (Macintosh and MIDI devices).**
2. **Attach your MIDI Interface to either the Modem port, or to the Printer port if the Modem port is occupied.**

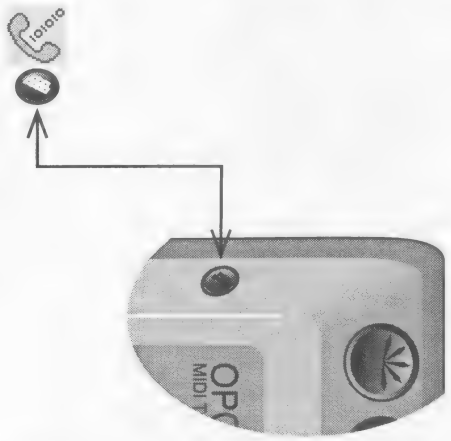


Figure 2.1: **Connect the Modem port on your Macintosh to the serial port on your MIDI interface.**

3. **Use a MIDI cable to connect the MIDI OUT port on your master keyboard to the MIDI IN port on your MIDI interface.**
4. **Connect the MIDI OUT port on your MIDI interface to the MIDI IN port on your master keyboard.**

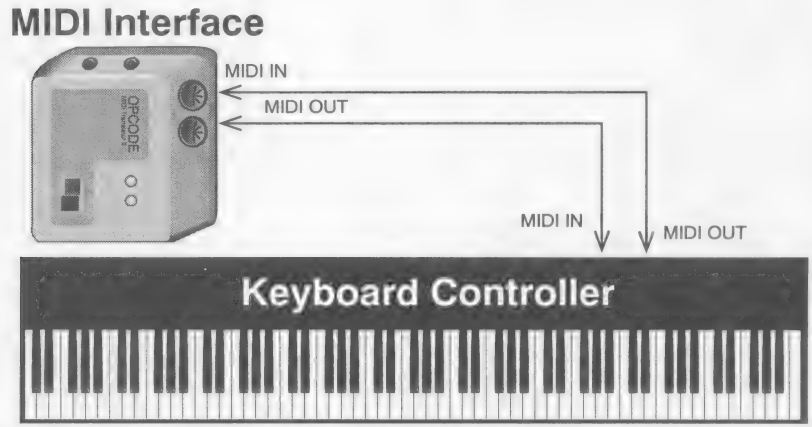


Figure 2.2: **A simple connection using one keyboard and a MIDI interface**

5. **Connect a MIDI cable from each MIDI OUT on your Macintosh interface to the MIDI IN on each of your synthesizers, samplers, and other devices you're using with Musicshop.**

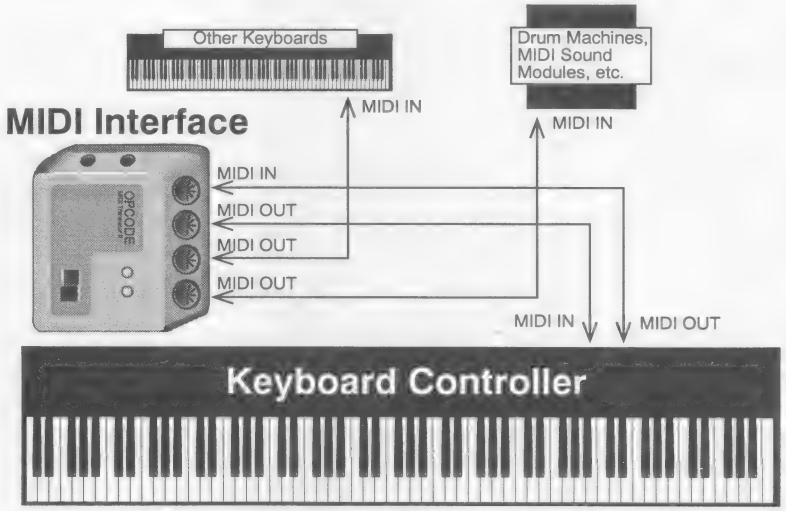


Figure 2.3: Connecting multiple MIDI devices to a MIDI interface

6. **If your MIDI interface has only one MIDI OUT port, you can connect cables from one device's MIDI THRU to the next one's MIDI IN.**

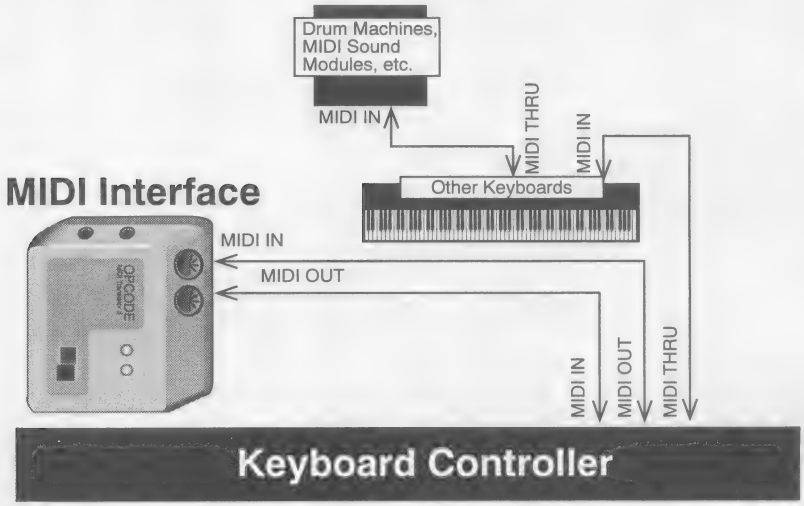


Figure 2.4: Using MIDI THRU to connect multiple MIDI devices

Note: For more information on the MIDI signal path, see "Understanding the MIDI Signal Path" on page 32 of this book.

Installing the Software

The Musicshop Installation Disks

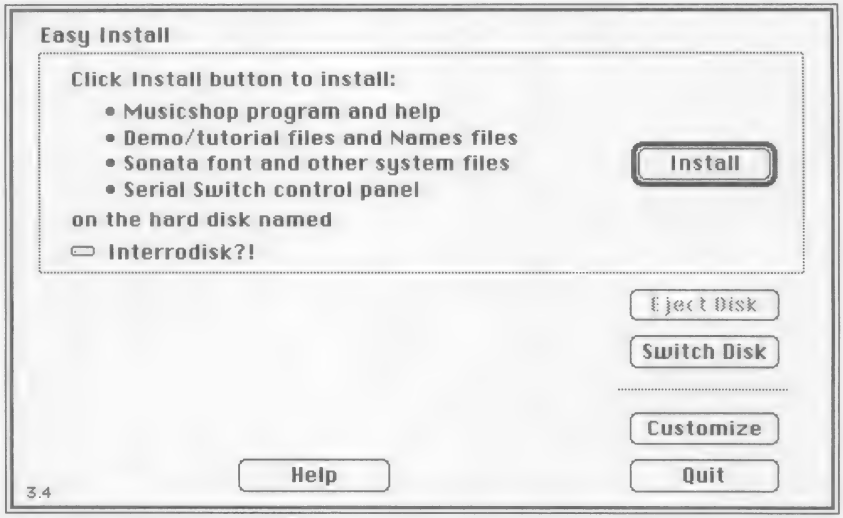
There are many files that come with Musicshop. They are all compressed on files in the installation disks. To use the files, you must use the Musicshop Installer to decompress the files to your hard disk:

Note: You must install Musicshop using the installer that came with it. Do not install multiple copies of Musicshop on different hard disks using the same installer. This is a violation of the copyright agreement.

1. **Make sure your Macintosh is on. Quit all open applications and return to the Finder. If there is a disk in your disk drive, drag it to the trash.**
2. **Have your Musicshop serial number ready.**
   The Musicshop installer will ask you for your serial number. You can find it on the Musicshop master disk.
3. **Insert the Musicshop Install 1 disk into your Macintosh.**

Figure 2.5: **Musicshop installation disk**

4. **Double-click the Installer.**
   The Musicshop Installer will appear



5. **If you want to install Musicshop on a different hard disk than the one shown, click Switch Disk.**
6. **If you want to customize the files that will be copied to your hard disk, click Customize.**
   The Musicshop installer will automatically determine which files are needed for your model Macintosh. There is usually no need to customize your own settings, but you have this option in case you want to install portions of the Musicshop package. For example, you may wish to install only the application without the Demo/tutorial files.
7. **Click Install, then follow the instructions that appear on your screen.**
   The Musicshop Installer may restart your Macintosh after installation is complete.

The Serial Switch Control Panel—Mac IIfx and Quadra 9xx Only

If you own a Mac IIfx, Quadra 900 or Quadra 950, a control panel called Serial Switch will be installed with Musicshop. Before using Musicshop, you must set the Serial Switch mode to "compatible" and restart. If necessary, see the documentation that came with your Macintosh on accessing control panels.

The Musicshop Folder

After you have successfully run the installation program, there will be a folder called "Musicshop" on the top level of your hard disk. You can move this folder anywhere you wish, but do not separate the items in this folder.

To view the contents of the Musicshop folder, double-click it.

Figure 2.6: Contents of the Musicshop Folder

- Musicshop is the application.
- Musicshop **Names** is a file of programs and notes names. When Musicshop is first installed, this file contains the names described in the General MIDI specification. You can change these names by typing new names into your setup or subscribing to Galaxy bundles. Whenever a new Musicshop file is created, Musicshop refers to this file for information about the names setup.
- Musicshop **Help** contains on-screen help—to use it, just Command-Option-Shift-click on any feature or menu command in Musicshop to display help text.
- **MIDIclips/Drum Beats** is a folder that contains sample songs—*you* can play them as Arrangements from the Arrangement window.
- **Program Names for Synthesizers** contains files that let Musicshop show program names of many popular synthesizers.

- **Tutorial** and **Quick startup song** are sample files you can use if you take the tutorials.
- If there is a file called **Read Me,** it contains Opcode hints, tips, and update remarks—it may not be on your disk, depending if it was applicable when your disk was manufactured.

  If there is a **Read Me** file, double click it to view the contents.

Do not move items out of this folder. In order for Musicshop to work correctly, the files *Musicshop Help* and *Musicshop Names* must be stored in the Musicshop folder. You can delete other items if you wish, but we recommend that you wait and go through the tutorial sections of this manual first.

PART 2: Tutorials

- A Quick Start: Playing and Recording Right Away—19
- Everything You Need to Know About Music and Computers—31
- Musicshop in One Evening—47
- 10 Questions You May Have Right Now—75

CHAPTER 3: A Quick Start: Playing and Recording Right Away

A note about this chapter: There are many different possible MIDI system configurations. This chapter assumes that you are using a keyboard controller that has internal sounds and Local Control turned off. It also assumes you are using a standard MIDI interface attached to the modem port of your Macintosh. If you need more help, please see "Everything You Need to Know About Music and Computers" on page 31.

After you have installed Musicshop and checked your equipment, you are ready to launch Musicshop and get familiar with it. In this chapter, you will load a song file from disk and play it. Then you will save the file under a different name, erase the music, and record a line of your own.

Launching Musicshop For the First Time

Launching Musicshop is simple. When you are ready, and your equipment is ready, just follow this step:

1. **Double-click the Musicshop Icon.**

Musicshop

Personalize Your Copy of Musicshop

The *first time* you open Musicshop, it will ask you to enter your name, organization, and serial number.

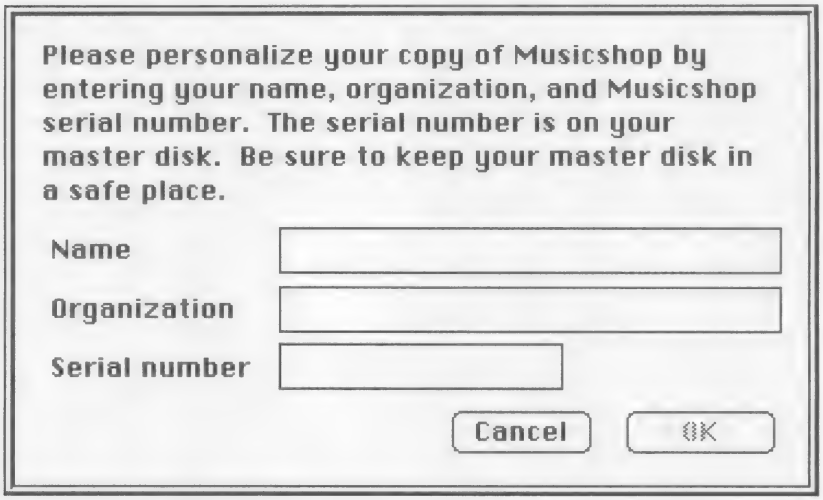

Please personalize your copy of Musicshop by entering your name, organization, and Musicshop serial number. The serial number is on your master disk. Be sure to keep your master disk in a safe place.
Name
Organization
Serial number
Cancel
OK

Figure 2.7: Enter your Name, Organization, and Serial Number—then click OK.

Note: Make sure you type the serial number exactly as it appears on the label of the Musicshop Installation 1 disk, including all numbers, periods, and dashes.

Musicshop Needs to Know What Hardware You Use

You'll see the MIDI Port Setup dialog box appear the *first time* you open Musicshop—it doesn't normally appear at start-up after the first time.

Use this dialog box to tell Musicshop which port (or ports) your MIDI interface is using. (If haven't connected your interfaces, please see "Connect your MIDI Equipment" on page 9.)

1. **If it's not already on the screen, choose MIDI Setup from the Setups menu to display the MIDI Port Setup dialog box.**

   If this is the first time you are opening Musicshop, the MIDI Port Setup dialog box should already be on the screen.

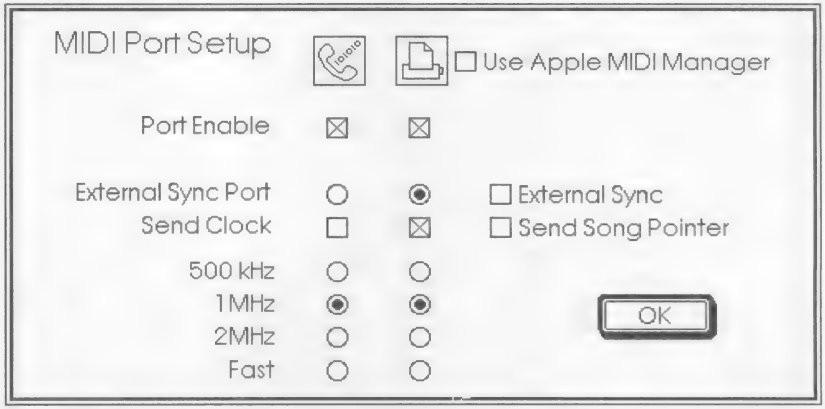


Figure 3.1: MIDI Port Setup dialog box

2. **Check the Port Enable check box beneath the Modem or Printer icons according to which port your interface is connected to.**

   Check both, if you have a MIDI interface on each port.

3. **Make sure the External Sync and Send Clock boxes are unchecked for now.**

4. **Make sure the clock speed matches the speed of your interface. If you are unsure which setting to use, leave it at 1MHz. All Opcode interfaces will work with this setting.**

   If your interface supplies another frequency, select the appropriate setting. If you're using an Opcode Studio 4 or Studio 5, or a MOTU MIDI Time Piece, you may want to click the Fast button.

5. **Click OK.**

AppleTalk Users: If you are using the printer port to send and receive MIDI signals, you need to deactivate AppleTalk in the Chooser. When you are ready to print you music, you can re-activate AppleTalk.

You Might See an Error Message—It's OK!

Musicshop uses the serial ports on your Macintosh to communicate MIDI data to your instruments via a MIDI interface. If another application is using a serial port that Musicshop is trying to access, the following message may appear:

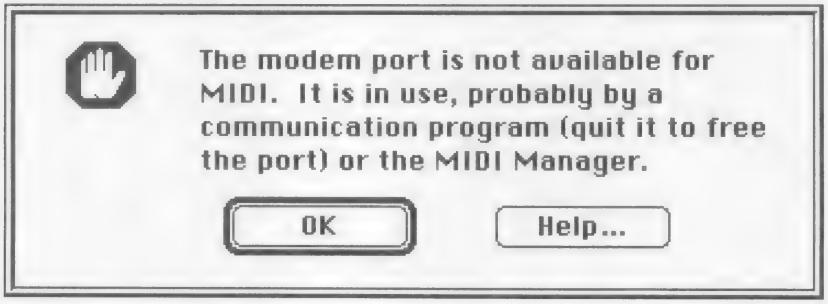

The modem port is not available for MIDI. It is in use, probably by a communication program (quit it to free the port) or the MIDI Manager.
OK
Help...

Figure 3.2: The Modem Port Dialogue Box

Some communication programs (like fax/modem software) work in the background, which will make the modem port unavailable. You should see the documentation that comes with your communication software to see how it can be temporarily disabled.

You may also be using the MIDI Manager from Apple Computer, Inc. If this is the case, click Help and/or see the Appendix in the Musicshop Reference Manual on using the MIDI Manager.

The Edit Window

After you have told Musicshop what your hardware setup is like, the Edit window will appear:

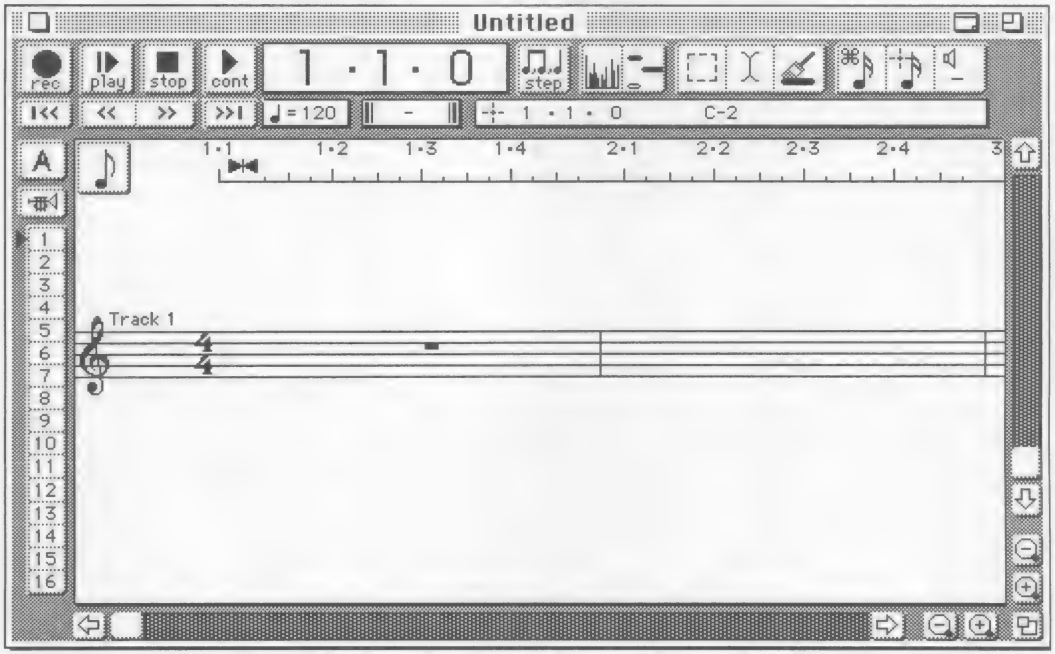


Figure 3.3: The Musicshop Edit Window

Load and Play a Song File

Now you are ready to load a song file and play it.

1. **Choose Open... from the File menu.**

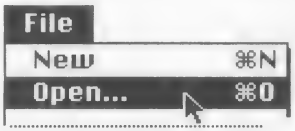


Figure 3.4: Choose the Open... menu item in the File menu.

2. **A standard Macintosh Open File dialog box will appear. Locate the file "Quick startup song" in the open file dialog box.**
   This should be in the Musicshop Folder on your hard disk.

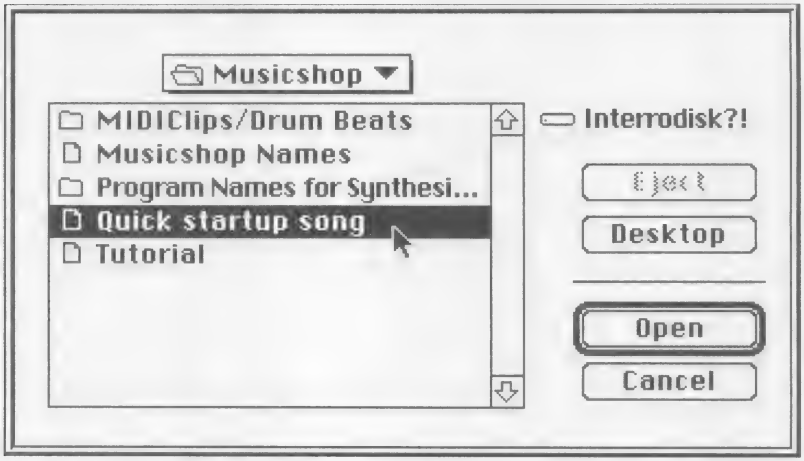


Figure 3.5: Locate the Tutorial File "Quick startup song."

3. **Click Open.**
   The dialogue box will disappear and the file will open. Your window should now look like this:

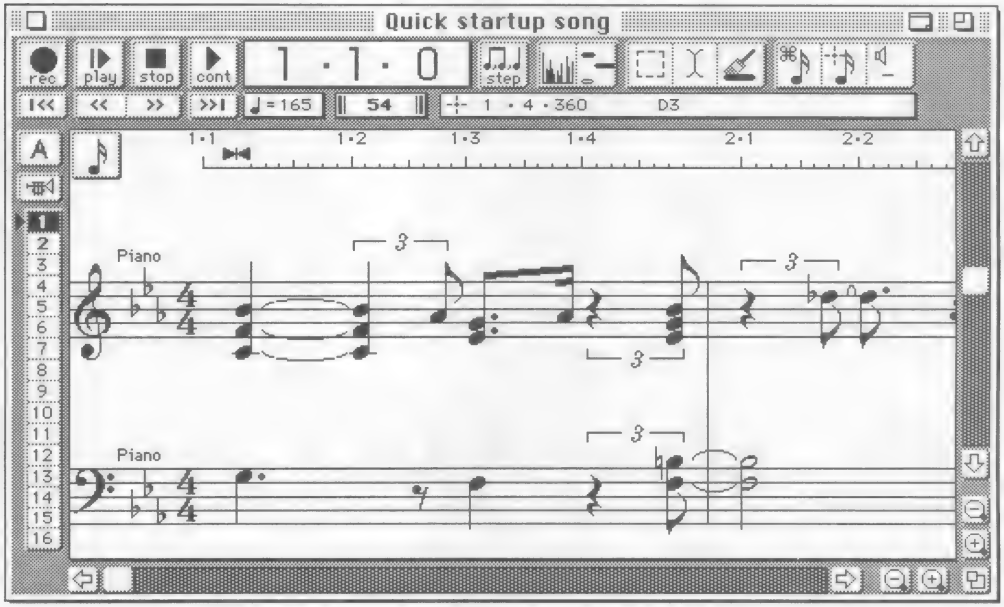


Figure 3.6: **The Edit Window with an Open File**

4. **Click the Play button.**
   The song will start playing. If you don't hear anything, your connections may be bad. Check your connections, and see page 75 for more help.

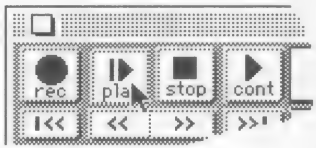


Figure 3.7: **Click the Play button to start playing the file.**

5. **When you are finished listening to the piece, click Stop.**

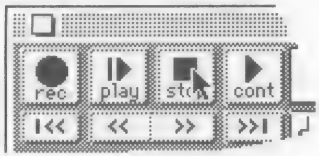


Figure 3.8: Click the Stop button to stop playing the song.

Create a New File

Now that you have seen how a Musicshop file looks and sounds, let's create one from scratch.

1. **Choose New from the File menu.**

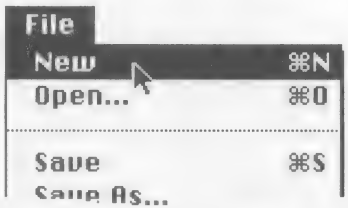


Figure 3.9: Create a new file by choosing New from the File menu.

1. **Choose Save As... from the File menu.**
   You should get in the habit of Saving a file often.

Figure 3.10: Choose Save As... in the File menu.

2. **A standard Macintosh Save dialog box will appear. Type "Practice Scale."**

Figure 3.11: Save the file under the name "Practice Scale."

3. **Click Save.**
   The dialogue box will disappear.

Record a Line of Your Own

1. **Click the Record button**

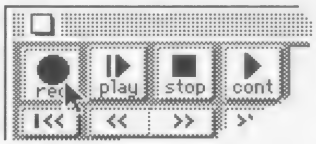


Figure 3.12: Click the Record button to enable recording

2. **Play a scale on your MIDI keyboard**

3. **Click the Stop button**

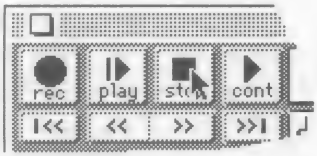


Figure 3.13: Click the Stop button to stop recording

4. **To hear the scale you just played, click the Play button.**

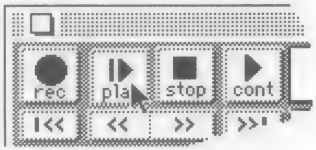


Figure 3.14: Click the Play button to hear the scale you recorded.

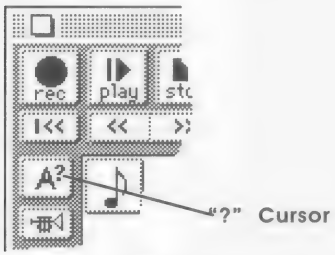
5. **Save your work by holding down command and pressing S.**
   This is a shortcut for choosing Save from the File menu. There are many keyboard shortcuts like this to make Musicshop easy to use.

You are finished with the first tutorial! You are now familiar with the basics of using Musicshop. If you feel you need more help, just keep reading. The next chapter, "Everything You Need to Know About Music and Computers," covers the basics of MIDI and the theory of using a computer to record musical performances. Following this is a more involved tutorial, "Chapter 5—Musicshop in One Evening"

On-Screen Help

You don't need to take the tutorials in this manual to become familiar with Musicshop. If you encounter an item you don't understand, you can use the on-screen help system to learn about it on the screen.

1. **Press and hold down the command, option, and shift keys on your Macintosh keyboard.**
   The cursor will change into a question mark.



2. **With the Macintosh keyboard keys pressed, click the area on the screen where you have a question.**
   A description of the feature will appear.

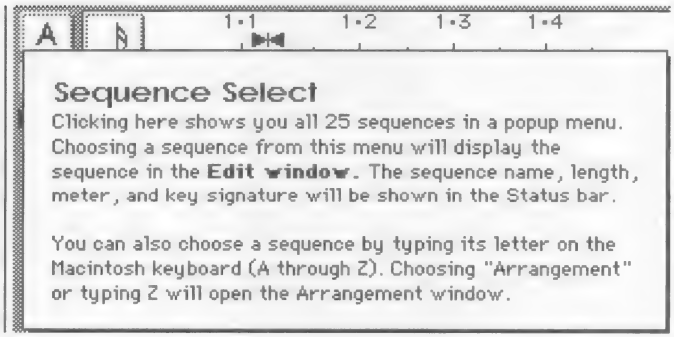

1•1
1•2
1•3
1•4
Sequence Select
Clicking here shows you all 25 sequences in a popup menu. Choosing a sequence from this menu will display the sequence in the Edit window. The sequence name, length, meter, and key signature will be shown in the Status bar.
You can also choose a sequence by typing its letter on the Macintosh keyboard (A through Z). Choosing "Arrangement" or typing Z will open the Arrangement window.

Figure 3.15: On-screen help

3. **When you are done reading the on-screen help, click the mouse button.**
   The on-screen help will disappear.

CHAPTER 4: Everything You *Need* to Know About Music and Computers

MIDI—What is it?

MIDI is a language. Musical devices "talk" to each other in a language called MIDI. When music equipment manufacturers first put microprocessors in their products, it introduced a new problem—communication between musical instruments was often impossible. This was solved when music manufacturers agreed to use a standard method of communication. The standard they agreed upon is called MIDI.

MIDI is a signal. MIDI keyboards convey information via MIDI cables. These MIDI cables can also be connected to other devices such as drum machines, effects processors, and computers. The MIDI signal contains instructions for a musical performance.

MIDI is an acronym. In case you were wondering how it got its name, MIDI stands for Musical Instrument Digital Interface.

MIDI is a description. *The Detailed MIDI Specification* is a technical document used by music manufacturers to outfit their products with MIDI. Describing a device as "MIDI" means it was created using this guideline—it can send and receive MIDI signals.

MIDI is a useful tool. Anything that occurs along a timeline can be controlled with MIDI. It is used to control musical instruments, and a lot more (there are MIDI mixing consoles, MIDI effects processors, and even devices that use MIDI to control light shows).

Important! These Things *Are Not* MIDI

MIDI is not sound. MIDI signals carry a lot of musical information, but you wouldn't want to listen to one. These signals do not contain sound, only instructions that a MIDI instrument uses to play music.

MIDI is not a port or a cable. While MIDI uses cables, keyboards, patch bays, and dozens of other devices, MIDI itself is none of these things. It is simply a method of communication used by electronic mucic devices.

MIDI is not a computer. MIDI is a *language that computers use* to convey information. Whether the computer is a Macintosh sitting on your desk—or a microprocessor inside your keyboard—MIDI provides a standard method for all computers to convey musical information.

Understanding the MIDI Signal Path

When you play music on a MIDI keyboard, electronic signals are sent from the instrument's MIDI OUT port. These MIDI signals contain information such as which notes were played, how hard they were hit, how long they were held, and so on. They communicate your performance to other MIDI instruments.

Each MIDI signal contains a *channel number.* When a MIDI signal enters a MIDI device through its MIDI IN port, the device reads the channel number. If the device is set to *receive* the channel number, it responds to the signal. If it is not set to receive the channel, it ignores the signal.

MIDI signals contain musical information, but they do not contain music. As a composer, you need to be aware of the audio path **and** the MIDI signal path. The audio path contains the sound, and can be sent to an amplifier and out speakers, or through a pair of headphones.The MIDI signal path contains the performance information. It is sent to MIDI devices.

Out, In, and Thru Ports

There are three standard MIDI ports. Each one serves a different function.

- **MIDI OUT**

  This provides the MIDI information that is being sent from a particular device. It is only logical to connect a MIDI OUT port to a MIDI IN port.

- **MIDI IN**

  This port receives MIDI signals sent from another device. It is logical to connect this port to either MIDI OUT or MIDI THRU.
- **MIDI THRU**

  This port provides a copy of the signal a device receives at the MIDI IN port. It is only logical to connect this port to MIDI IN.

Using MIDI THRU allows you to daisy chain many MIDI devices together.

Sequence vs. Sound—Recording MIDI Performances

As you know, you can record audio signals to create sound recordings.You can also record MIDI signals. This is called sequencing.

Musicshop is a sequencer—it records your MIDI signals, lets you change them, and sends them to MIDI devices to re-create your performance.

Musicshop Records Your Performance

Think of a MIDI signal as carrying the *performance* of the music, rather than the *sound* of the music. A recording of the performance gives you greater flexibility than an audio (sound) recording. For example, you can listen to a piano when you record, then listen to any other instrument when you play the performance back—the instrument that receives your performance data will play the same notes in the same order, play them as long, and so on.

So, you can actually experiment with your orchestration after *you have recorded the music.* Try that with a tape recorder!

There are other advantages that you will learn as you become more familiar with Musicshop. The level of editing, for example, is much more detailed than an audio recording. If you had an audio recording of an orchestra, and a specific instrument played a wrong note in a specific measure, it would be very difficult to change. In a MIDI "orchestra," however, you have control over the performance of each instrument—changing one note in a specific measure is very simple.

Another advantage of sequencing is that you don't need to be a proficient instrumentalist to play difficult passages. If you prefer, you can "program" your performance one note at a time (this is called *step recording).* You can then play it back at any speed you like.

Musicshop Does Not Record the Sound

As you can imagine, sequencing has changed the way musicians approach their craft. But, there are still some advantages to using audio recording instead of sequencing. MIDI sequencers generally don't allow you to record voice or acoustic instruments. Some sequencers, like Opcode Studio Vision, combine audio recording with MIDI recording. This professional application allows you to record acoustic instruments and voice, then combine MIDI instruments.

This is an important distinction: Musicshop is a MIDI sequencer. It is not an audio recorder. You cannot use Musicshop to record your voice or any acoustic instrument.You can only use Musicshop to record and play MIDI signals.

Tracks vs. Channels—There IS a Difference

There is often confusion about the difference between a channel and a track. The major difference is this:

- a Track *contains* MIDI signals.
- a Channel *is part of* the MIDI signal.

MIDI information is stored in Musicshop tracks. There are 16 tracks where you can store each performance.

Similarly, there are 16 MIDI channels. Every MIDI message contains a channel number. Only devices set to receive a particular channel will respond to the message.

How do channels and tracks work together? Each track must be assigned to a channel. When you first launch Musicshop, each track is assigned to its corresponding number. Track 1 is assigned to channel 1, track 2 to channel 2, and so on. This means that if you have a multitimbral instrument (see "Understanding Your Specific System" on page 36), you can start using different sounds right away.

Sequencer Tracks Store Your MIDI Data

Think of sequencer tracks as the music (or "part") that each individual MIDI instrument performs. Usually, there is one track for each instrument. Some

tracks you may have are piano, bass, drums, violin, and so on. You can also refer to tracks by their number (Track 1, Track 2, etc.).

Each track may contain many notes playing at the same time (like chords), or it may contain a solo line.

Although Musicshop automatically assigns tracks, you can assign any track to one of 16 MIDI channels using the Track Setup window (to do this, see the chapter on the Track Setup window in the reference manual).

MIDI Channels Tell Your MIDI Instruments Which Track to Play

Imagine a MIDI message that contains the instructions to play a single note. This MIDI message contains the note number (corresponding to pitch), how loud to play it (velocity), how long to hold it (duration), and other information. The MIDI channel is sent near the beginning of this message. It is simply a number (between 1 and 16) that tells other MIDI devices whether they are supposed to ignore or react to the rest of the message.

To use MIDI channels, each track must be assigned to a channel (this is done automatically in Musicshop). You then set the desired MIDI instrument or sub-instrument to receive on the corresponding channel.

Why Distinguish Channels from Tracks?

In Musicshop, each track is automatically assigned to its corresponding channel. If you never change this, you may not need to make a distinction between channels and tracks. If track 1 is always assigned to channel 1, track 2 to channel 2, and so on—it may provide you with a constant logic that helps you compose.

However, Musicshop gives you the ability to separate tracks from channels. This can help you. If you understand the difference, it can be a powerful compositional tool.

If you are recording a drum set part, for example, you may wish to separate each drum to a different track. You would call these tracks "Kick," "Snare," "Hi-Hat," and so on. This allows you to edit each drum part individually. In

this case, you probably still want each track to be assigned to the same MIDI channel—the channel you are using to play drums.

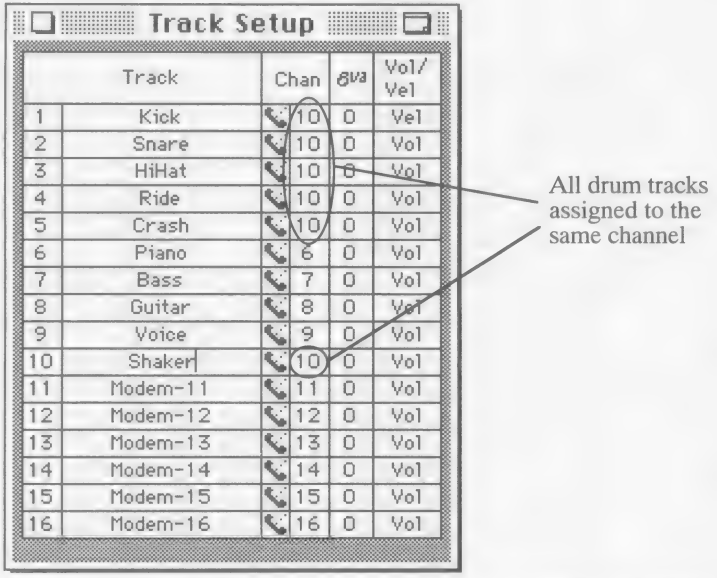

Track Setup
Track
Chan
8va
Vol/ Vel
1 Kick 10 0 Vel
2 Snare 10 0 Vol
3 HiHat 10 0 Vol
4 Ride 10 0 Vol
5 Crash 10 0 Vol
6 Piano 6 0 Vol
7 Bass 7 0 Vol
8 Guitar 8 0 Vol
9 Voice 9 0 Vol
10 Shaker 10 0 Vol
11 Modem-11 11 0 Vol
12 Modem-12 12 0 Vol
13 Modem-13 13 0 Vol
14 Modem-14 14 0 Vol
15 Modem-15 15 0 Vol
16 Modem-16 16 0 Vol
All drum tracks assigned to the same channel

Figure 4.1: This figure shows many tracks assigned to Channel 10, which could control a drum machine (or sound module with drums).

Understanding Your Specific System

Now that you have a general understanding of MIDI, let's address your specific system. There are many possible configurations—monophonic, polyphonic, or multitimbral. It's important to know what kind of system you have.

How Many Sounds Can You Play at Once?

Musicshop can control many different instruments at once, but only if your particular system supports many different instruments. Use this section to determine whether your system is monophonic, polyphonic, or multitimbral.

Monophonic Sound—Solo Voice

Most keyboards can now play many notes at once—if yours can't, then you have a monophonic synthesizer. If you can play chords, then your system is not monophonic.

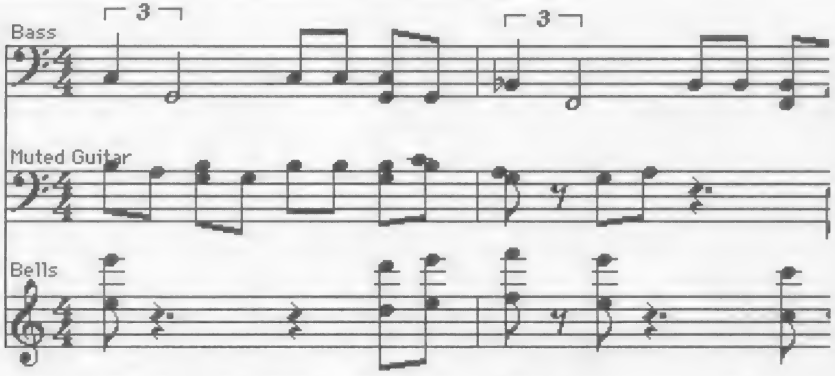
If you have a monophonic setup, you will not be able to use all of Musicshop's features, but you will still be able to record and play back individual lines of music, and use Musicshop to edit the music.

With a monophonic instrument, you will only be able to listen to one track per sequence. This means that you will only be able to listen to one instrument, and that instrument can only play one note at a time.

Polyphonic Sound—Ensemble of the Same Voice

Basically, having a polyphonic system gives you the ability to play chords. With instruments that are polyphonic (but not multitimbral), you can play many notes of the same instrument, but not many instruments at the same time.

With a polyphonic instrument, you may play up to 16 tracks per sequence, but only if each track is assigned to the same MIDI channel. This means you can only hear one instrument at a time, but that instrument can play many different parts.

Multitimbral Sound—An Orchestra at Your Fingertips

Having a multitimbral system gives you the ability to play many notes *and* many instruments at the same time. It is like having more than one synthesizer inside your keyboard. Having a multitimbral instrument is the best way to take advantage of all of Musicshop's features.

With a multitimbral setup, you can play up to 16 tracks at once, and each track can be assigned to a different MIDI channel that controls a different instrument. This means you can control many different instruments with Musicshop.

Are You Using Musicshop to Control More than One Sound Source?

If your system includes more than one MIDI sound source, then you have a multitimbral setup.

Does Your MIDI Controller Contain Sounds?

Note: This section is important if you have a *multitimbral* system. If you don't, this information is not as important, and you should feel free to skip to "Some Musicshop Recording Terms You Should Know" on page 44.

Most MIDI keyboards available today have sounds built into them—they are simultaneously a MIDI controller and a MIDI sound source. If you have another type of MIDI controller, you may need to have a separate sound source (If you don't know what a MIDI controller is, see page 45).

If your MIDI controller also contains sounds, you should understand that it is effectively two different MIDI devices. First, the keyboard controller sends MIDI data. Second, the internal sounds receive the MIDI data and make the sound.

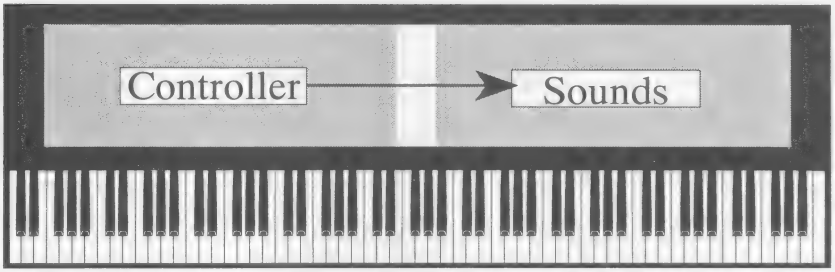


Figure 4.2: **No cable required. In a MIDI controller with a built-in sound source, you effectively have two MIDI devices.**

Local Control

Many MIDI controllers that contain sounds have a parameter called Local Control (it has a few names— "Local," "Local On," or "Local Off" are some other names to look for). If your keyboard has this parameter, you should be familiar with how to turn it on or off (this information should be in your keyboard owner's manual).

Local Control gives you the ability to separate your controller from the internal sound-producing capability. This is important when you use Musicshop.

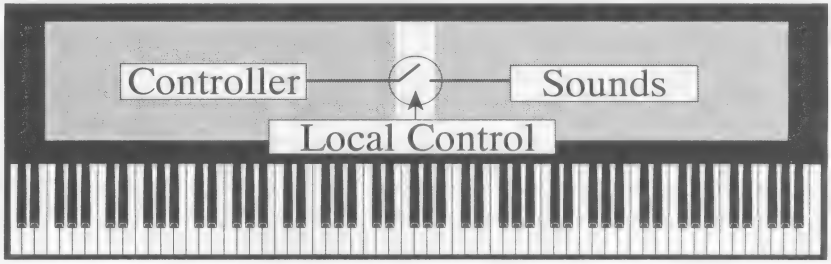


Figure 4.3: **With Local Control on, the keyboard controls the internal sounds. With Local Control off, the keyboard does not control the internal sounds.**

If you don't have Local Control: If your keyboard does not have this parameter, then it is effectively ON all the time. The keyboard will always control the sound you hear. Skip to "Using Musicshop with Local Control ON" on page 42.

If you have Local Control: You should turn it off while you are using Musicshop. This will separate the controller function of your keyboard from the internal sound-producing capabilities. You will use Musicshop to control the sounds.

Using Musicshop with Local Control OFF

When you turn off Local Control, you use Musicshop to control the sounds.

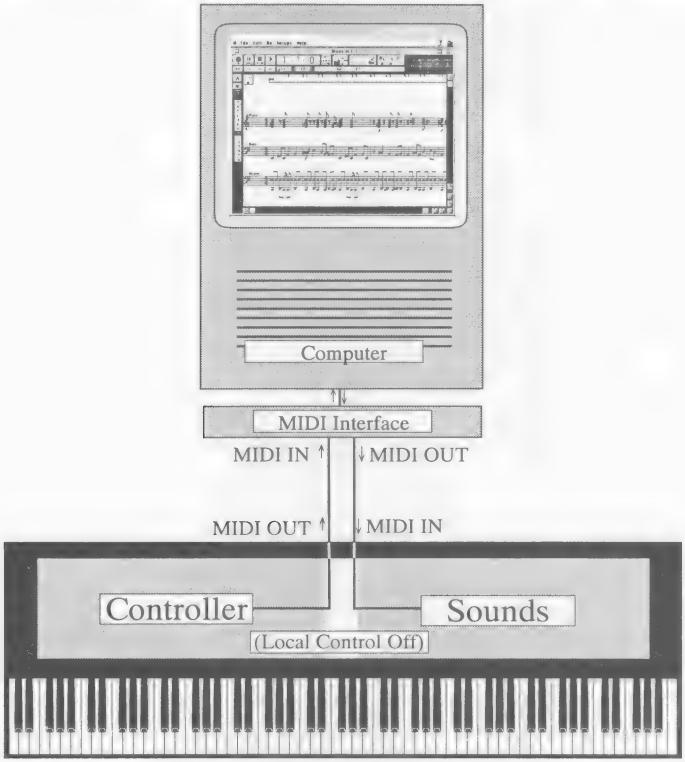


Figure 4.4: **With Local Control off, use your MIDI keyboard to record MIDI data in Musicshop. Musicshop will control the internal sounds on your MIDI keyboard.**

If you have turned off Local Control, the keyboard will not directly control the sound-producing capabilities of your synthesizer—Musicshop takes over. In order to hear your keyboard when you play it, you must tell Musicshop to auto-

matically send all information it receives from the controller. To do this, make sure the Keyboard Thru menu item is checked in the Setups menu.

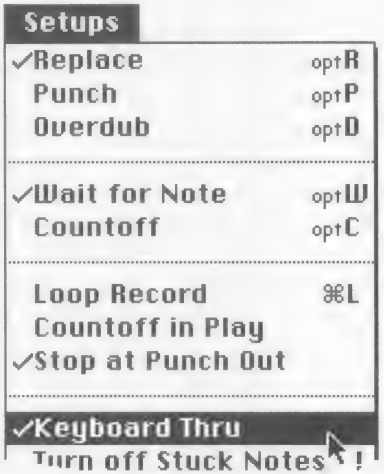


Figure 4.5: When Local Control is OFF, make sure this menu item is CHECKED.

Using Musicshop with Local Control ON

> **Note:** This section is also for people who don't have a Local Control parameter on their keyboard.

Having Local Control ON means that the keyboard will always control the internal sounds on your MIDI instrument. During playback, Musicshop must have control over these sounds.

You don't want Musicshop to control the sounds *during recording,* so make sure the Keyboard Thru menu item is unchecked in the Setups menu.

Figure 4.6: **When Local Control is ON, make sure this menu item is UNCHECKED.**

During recording, you will probably want to the listen to the same instrument you intend Musicshop to use during playback. There are two ways to achieve this:

- Every time you change tracks, you can manually change the sound on your keyboard to reflect the instrument you are recording.
- Every time you change tracks, you can send a program change event from Musicshop to your MIDI sound source.

Some Musicshop Recording Terms You Should Know

Track

When you record a MIDI signal, it is stored in a Musicshop track. Tracks can contain many notes or chords. You can use tracks in different ways:

- To create a violin quartet, you can play each part individually on a different track and assign them all to the same channel.
- To create a rock band groove, you can record each part on a different track and assign them all to different channels.

Although you can only record one track at a time, you can hear up to 16 tracks at once if you have a multitimbral setup (if you don't know what this means, see "Understanding Your Specific System" on page 36).

Channel

Music generally contains many different instrumental parts—this means there needs to be a way for MIDI signals to tell each instrument which part to play.

A MIDI signal contains musical information such as which note was played, how hard it was hit, how long, etc.—*and,* before it sends this information, a number between one and sixteen. This is the channel number.

If a MIDI signal is sent on a particular channel, every MIDI instrument set to receive this channel will respond to the message. Every other instrument will ignore the message. Since you can send multiple messages at the same time, you can use the 16 MIDI channels to control up to 16 instruments simultaneously.

Are you confused about Channels? Channels and Tracks are discussed at more length in "Tracks vs. Channels—There IS a Difference" on page 34.

Send/Receive Channels

The relationship between MIDI devices is important to understand. During MIDI communication, there is generally one device sending information, and one or many devices receiving the information.

During recording, you will be using your MIDI controller to send information to Musicshop. During playback, your computer will be using Musicshop to send information to your sound module(s).

This relationship is also called master/slave. The device sending information (the master) is controlling the other devices (the slaves).

When you have assigned a track to a channel, this is the **send channel.** When a device receives MIDI information, it happens via the **receive channel.**

MIDI Controller

A controller is usually a MIDI musical keyboard, used for performing the recordings you make with Musicshop. Everything you play on the keyboard controller goes to the Macintosh via the MIDI IN on the MIDI interface.

The keyboard controller is popular, but there are other controllers used to record MIDI performances. Guitar controllers, wind controllers, and drum controllers allow musicians to input MIDI data in a way that is more comfortable and preserves the nuances of a musician's chosen instrument.

Many controllers contain sound modules built into them. If your keyboard controller also makes sound, you should think of its internal sound producing capability independently from its keyboard control capability. Musicshop can control which of your sound modules your keyboard should play, so it can control the sound module inside your MIDI controller. This is discussed at greater length in "Does Your MIDI Controller Contain Sounds?" on page 38.

Sound Module

A sound module is a MIDI instrument (with or without a keyboard), used for playing the sequences you record with Musicshop. The Macintosh sends a signal via the MIDI OUT on the MIDI interface, and this signal gets distributed to your sound modules' MIDI INs.

The sound modules will respond to this signal according to the MIDI channel being transmitted by the source, and the corresponding receive channel on each sound device.

The sound modules create the sound you hear.

Instrument or Sub-Instrument

Instrument or Sub-Instrument is a Musicshop term for one of the "players" within a multitimbral synthesizer that enables the device to simultaneously play several different sounds on different MIDI channels. Some manufacturers may use the terms "part," "tone generator," "instrument," "section," "patch," and so on.

Sequence

A sequence, generally, is a recording of a MIDI signal. In Musicshop, you can actually have up to 25 sequences in each Macintosh file. Each sequence is labelled A-Y, and you can give each sequence a different name. This is useful because it allows you to move entire sections of music instantly, and experiment with the form of your compositions.

For example, in songwriting, you may wish to create a different sequence for verse, chorus, and bridge. You can easily put these in any order you wish using the Arrangement window.

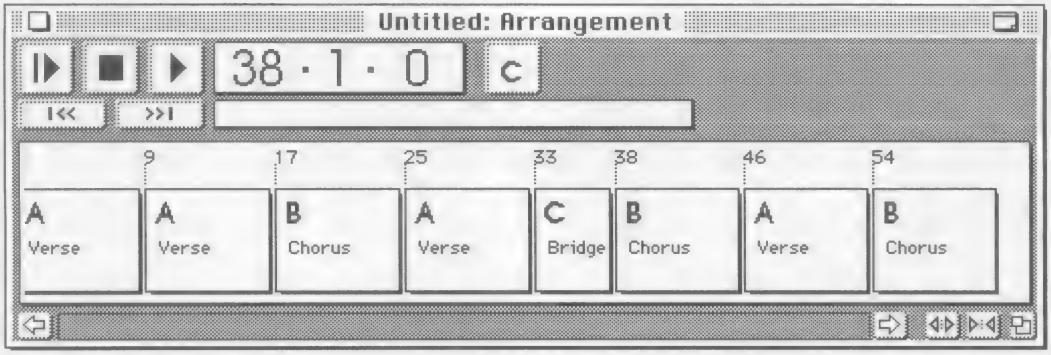


Figure 4.7: **Arrangement window showing verse, chorus, and bridge in different order.**

CHAPTER 5: Musicshop in One Evening

Welcome to the tutorial chapter, *Musicshop in One Evening!* In this chapter, you will set up your system, then create a sequence that contains drums, bass, and piano and view the sequence in different ways. You will then create a drum intro sequence that contains only drums, arrange the two sequences, mix the sounds, and save your work to disk.

The are a few things you should know about this tutorial:

- This tutorial was written with the assumption that you have a multitimbral MIDI system (if you don't know what that means, read "Understanding Your Specific System" on page 36). If you have a different type of system, then you can still take the tutorial, but you will be directed to skip certain sections.
- This tutorial assumes that you are using a keyboard controller with internal sounds, and a standard MIDI interface attached to the modem port.
- This tutorial contains written musical examples. If you are unable to read music, don't worry about it—the examples are merely suggestions. When a musical example is shown, just make up something if you can't read it. The point is to record music, not re-create our tutorial file.
- This tutorial is designed to be taken in one sitting, starting at the beginning of the chapter and going straight through. The instructions assume that you have followed all previous instructions.

On-Screen Help

Musicshop has on-screen help. If you don't know how to use a button or feature, you can invoke on-screen help at any time:

1. **Press and hold down the command, option, and shift keys on your Macintosh keyboard. The cursor will change into a question mark.**
2. **With the Macintosh keyboard keys pressed, click the area on the screen where you have a question.**

   A description of the feature will appear.
3. **When you are done reading the on-screen help, click the mouse button.**

   The on-screen help will disappear.

Setting up Your MIDI System for the Tutorial

This part of the tutorial will guide you through setting up your MIDI system so that all the steps in the tutorial will properly work. It is impossible to cover every piece of musical equipment, so you should refer to the owner's manual(s) for your MIDI device(s) whenever appropriate.

Are you ready to begin? You should already have your MIDI devices properly connected. If you don't, please refer to "Connect your MIDI Equipment" on page 9.

On Your Keyboard

1. **If you can, find the Local Control parameter. Make sure that Local Control is Off (If you don't know what Local Control is, see page 39).**

   Refer to your owner's manual for information on how to turn off Local Control. This will allow you to separate the keyboard capability of your MIDI keyboard from the sound-producing capabilities.
2. **See the following table. Assign the following patches to these receive channels on your MIDI equipment.**

Receive MIDI Channel	Sound Patch
1	Piano
2	Bass
10	Drums

Refer to your owner's manual(s) for information on setting the receive channel for different sounds.

In Musicshop

3. **Launch Musicshop by double clicking its icon in the Finder.**

   If this is the first time you are launching Musicshop, the MIDI Port Setup Window will appear. If this happens, turn to page 20 and refer to "Musicshop Needs to Know What Hardware You Use."

4. **If you have turned off Local Control on your keyboard, check the Keyboard Thru item in the Setups menu. If it does not have a check next to it, choose it so it does.**

   You should have Local Control off if you have a multitimbral setup.

Figure 5.1: Keyboard Thru in the Setups menu. Leave checked with Local Control Off.

Set the Metronome and Tempo

1. **Choose Metronome from the Setups menu.**
   The Metronome Setup window will appear.

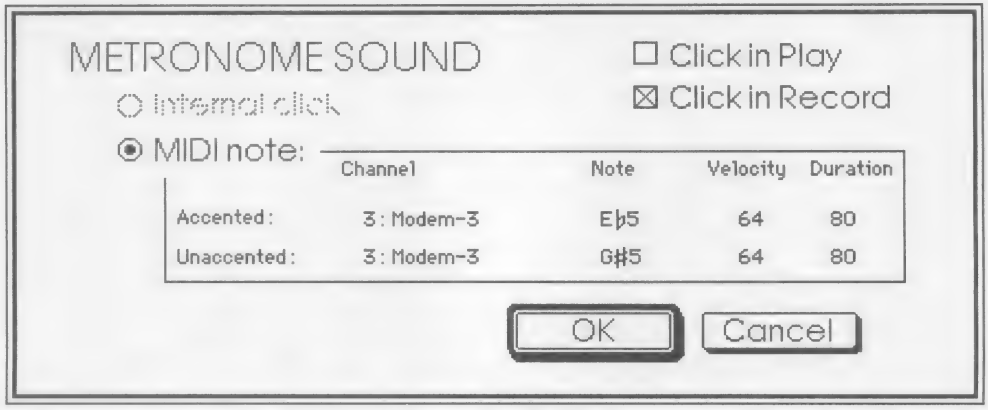


Figure 5.2: **The Metronome Setup window**

2. **Use the Channel pop-up menus to set the send channels for the metronome to channel 10.**
   You will set this channel twice—once for accented, and once for unaccented. If you are not using drums, set these to channel 1.

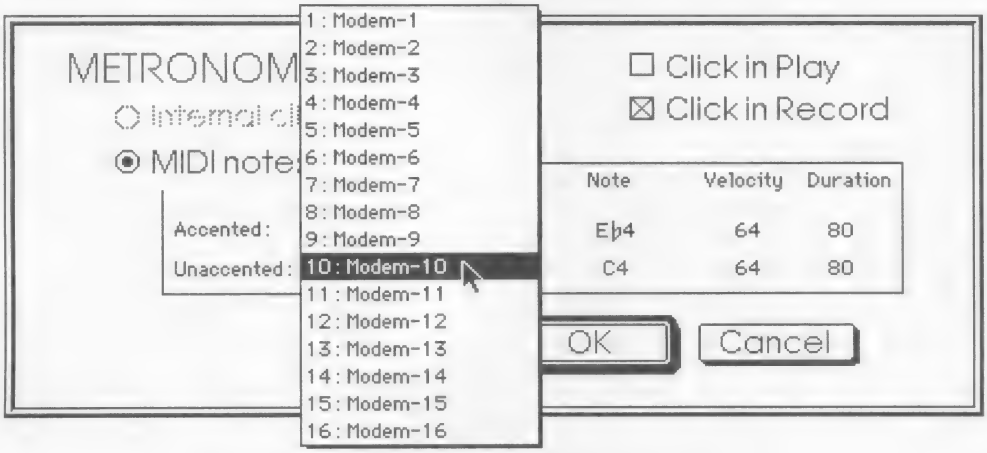


Figure 5.3: Set the send channels to the metronome.

3. **Highlight the accented note value. Play a cowbell sound on your MIDI keyboard. The MIDI note number will change in the display.**
   If you can't find a cowbell sound, play a similar sound.

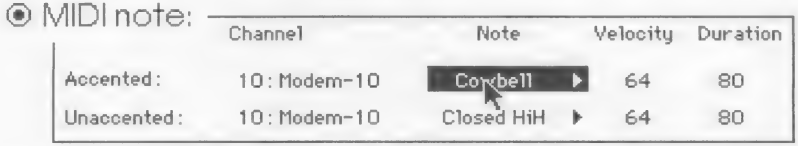


Figure 5.4: Highlight the Accented Note Value

4. **Highlight the unaccented note value. Play a closed highhat on your MIDI keyboard. The MIDI note number will change in the display.**
   If you can't find a closed highhat, play a similar sound.
5. **Click OK.**
   The Metronome Setup window will disappear.

6. **Select the Tempo.**

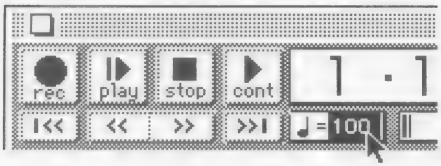


Figure 5.5: Select the Tempo

7. **Type 100, then press return.**
   This is a nice, moderate tempo (100 beats per minute). You can choose any tempo you are comfortable with.

Set the Key Signature

The demo song is in the key of C minor. To set the key signature:

1. **Position the cursor in the key signature area of the staff in the edit window.**
   The cursor will change into a sharp.
2. **Press down the mouse button, and choose Cm from the Key Signature pop-up menu.**

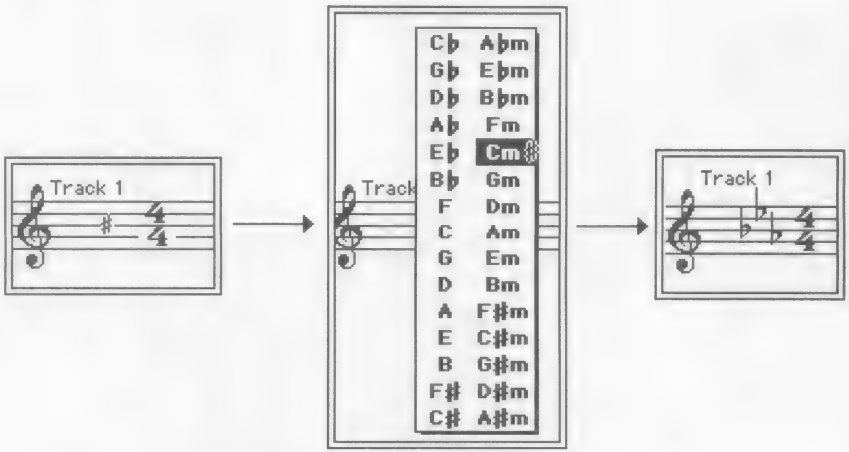


Figure 5.6: Change the key signature to C minor

Save Your Work

You should get into the habit of saving your work when you begin working, and whenever you record or make a change you like. Let's save this file now.

1. **Choose Save from the File menu.**

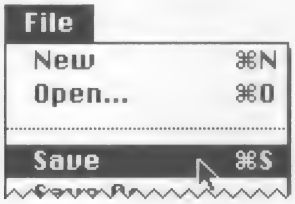


Figure 5.7: Choose Save from the File menu.

2. **A Save dialogue box similar to the one below appears. Type "My Tutorial."** You can name the file whatever you like.

Figure 5.8: Save Dialogue Box

3. **Find the location of where you would like to save this file, and click Save.** If you aren't familiar how to go to a new location, see your Macintosh manual.

Save your work frequently!

Record Drums

1. **Select Track 10 in the Track bar.**

Figure 5.9: Select Track 10 in the Track bar to enable the drums.

2. **If you are using a keyboard that does not use Local Control, set your keyboard to play a drum sound.**
3. **Play the keyboard.**

   You should hear the drum set. If you don't, refer to page 48 to see how to set up your MIDI system for the tutorial.
4. **Locate the kick, snare, ride cymbal, and crash cymbal on your MIDI keyboard**

   You will need to know where each instrument is when you start recording.
5. **Choose Loop Record from the Setups menu so that Loop Record is checked.**

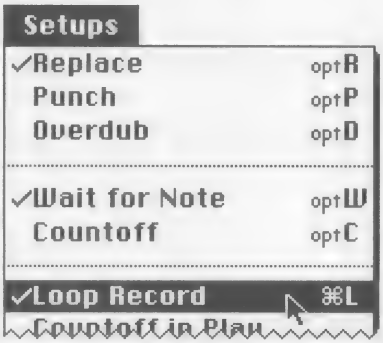


Figure 5.10: Make sure this item is checked in the Setups menu

6. **Click the Record button.**

   Notice the Record button has two repeat dots on either side, to show that you are in Loop Record mode.

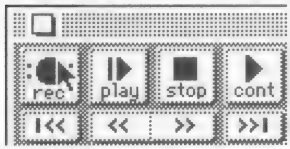


Figure 5.11: Click the Record button in Loop Record mode

7. **The Loop Length dialog box will appear. Type 2.**

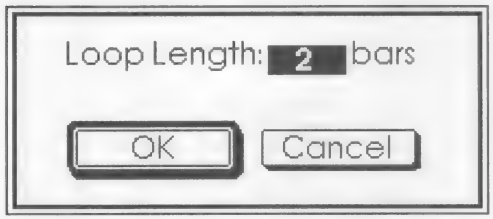
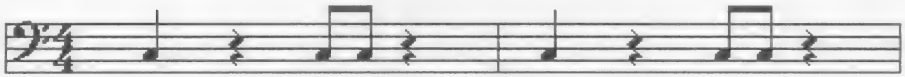


Figure 5.12: The Loop Length dialog box

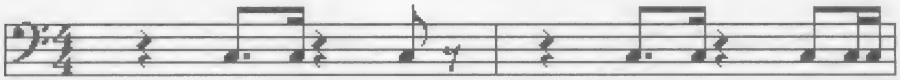
8. **Click OK. The metronome will keep the tempo. When you are ready to begin recording, play the following rhythm on the kick drum.**



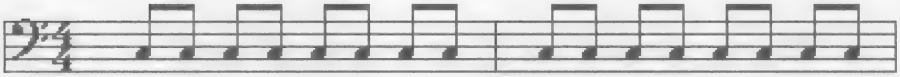
   The rhythm will repeat every two bars. If you make a mistake while recording, press the delete key on your Macintosh keyboard.

9. **When you are satisfied with the kick drum part, press Enter (on the numeric keypad. This is not "Return," which is on the main area of the Macintosh**

10. **keyboard). The kick drum part will continue. Play this rhythm on the snare drum.**



The rhythm will repeat every two bars. If you make a mistake while recording, press the delete key on your Macintosh keyboard.

11. **When you are satisfied with the snare drum part, press enter (not Return). The kick and snare drum parts will continue. Play this rhythm on the ride cymbal.**

The rhythm will repeat every two bars. If you make a mistake while recording, press the delete key on your Macintosh keyboard.

12. **When you are satisfied with the ride cymbal part, press enter.**
13. **Click the stop button.**

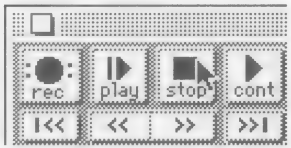


Figure 5.13: Clicking the Stop Button During Loop Record

14. **Choose Loop Record from the Setups menu so that Loop Record is unchecked.**

    This will turn off Loop Record.

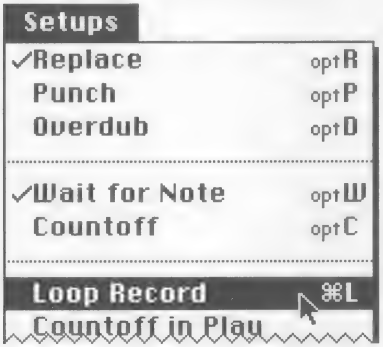


Figure 5.14: Make sure this item is not checked in the Setups menu.

15. **Choose Metronome... from the Setups menu. Click the Click in Record checkbox so that it is unchecked. Click OK.**

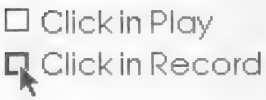


Figure 5.15: Turn off Click in Record in the Metronome Sound dialog box

This final step will turn off the metronome. Since you already have a drum part, you won't need to hear the metronome.

Now is a good time to save your work again. Choose Save from the File menu, or press Command-S.

Add Some Bass

1. **Select Track 2 from the Track bar.**

Figure 5.16: Select Track 2 from the Track bar.

2. **Click the Record button so that it starts flashing.**

Figure 5.17: Click the Record button

3. **When you are ready to start recording the bass part, play the following example**

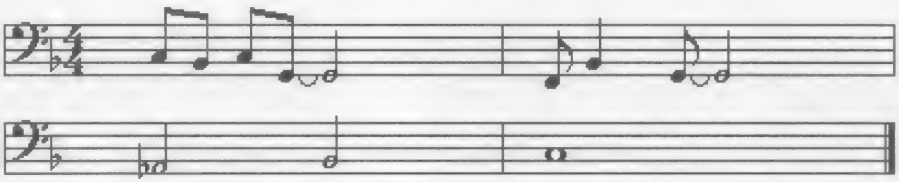
   If you recorded drums (above), the drums will start playing when you play your first note

4. **When you are finished playing the bass part, click the stop button.**

Figure 5.18: Click the Stop button.

5. **Press Command-S to save your work.**

Record the Piano

1. **Select Track 1 from the Track bar.**

Figure 5.19: Select Track 1 from the Track bar.

2. **Choose Countoff from the Setups menu so that it is checked.**
   This will turn off Wait for Note.

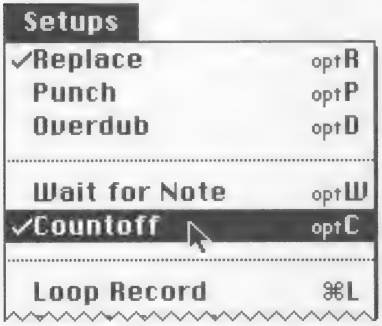


Figure 5.20: Make sure this item is checked in the Setups menu

3. **Click the countoff number in the status bar. Press 2, then enter.**

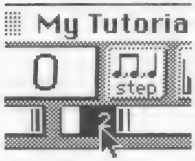


Figure 5.21: Set the countoff to 2 bars

4. **Click the Record button.**

Figure 5.22: Click the Record button

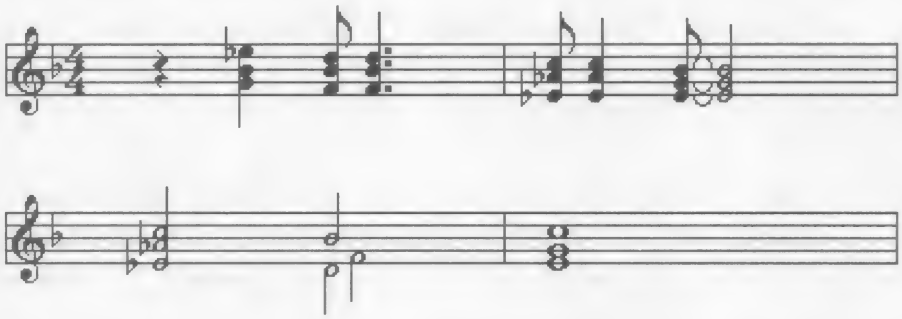
5. **If you recorded drums and bass, they will start playing. Play the piano part at the appropriate entrance, referring to the following part:**

6. **When you are finished recording the piano part, click the stop button.**

Figure 5.23: Click the Stop button.

7. **Press Command-S to save your work.**

Name the Sequence

Naming the sequence will let us easily refer to it later.

1. **Click the Sequence button.**
   The Sequence button is the button with a large "A" on it. When you click it, a pop-up will momentarily appear.

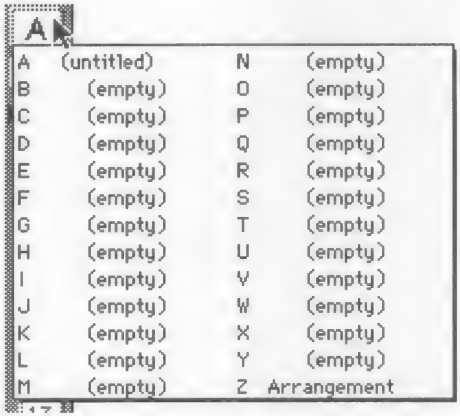


Figure 5.24: Click the Sequence button

Do not select any of the items in the Sequence pop-up menu right now.

---

2. **Click the Sequence name (Currently untitled) in the Status bar.**

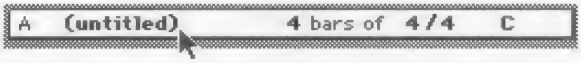


Figure 5.25: Click "untitled."

3. **Type "Groove" or another name if you like.**

Figure 5.26: Type a new name

Look at What You Did

If you have followed all the steps so far, then you have recorded three tracks of music. You are now looking at the Piano part in Notation View.

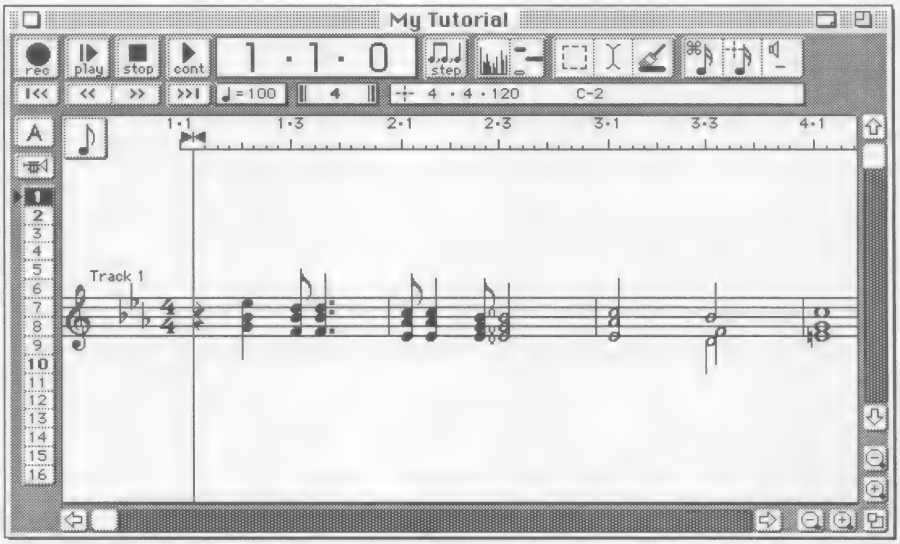


Figure 5.27: The Piano Part in Notation View

You can also view the part in Piano Roll. This will show you the same data in a graphic format.

1. **Click the View Toggle Button.**

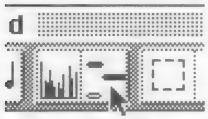


Figure 5.28: The View Toggle Button in Notation View

The icon inside the View Toggle Button will change to a treble clef, and the view will change to Piano Roll.

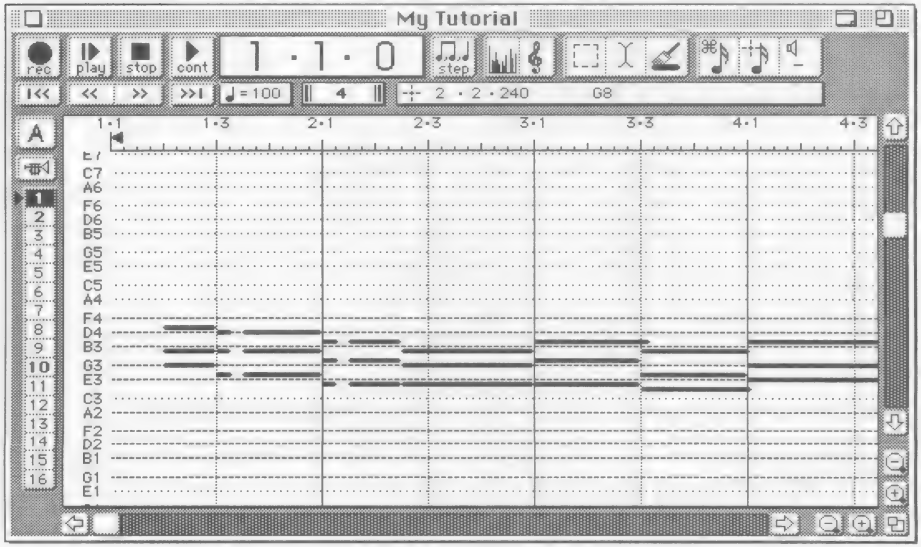


Figure 5.29: The Piano Part in Piano Roll

2. **Click the View Toggle Button again.**

Figure 5.30: The View Toggle Button in Piano Roll

The icon inside the View Toggle Button will change back to its original state, and the view will change back to Notation view.

You can also view more than one part at a time:

3. **Hold down the shift key and select Track 2 from the Track bar.**
   The bass part will appear under the piano part.

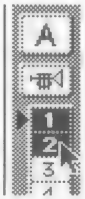


Figure 5.31: Shift-click Track 2

4. **Hold down the shift key and select Track 10 from the Track bar.**
   The drum part will appear under the bass part

Figure 5.32: Shift-click Track 10

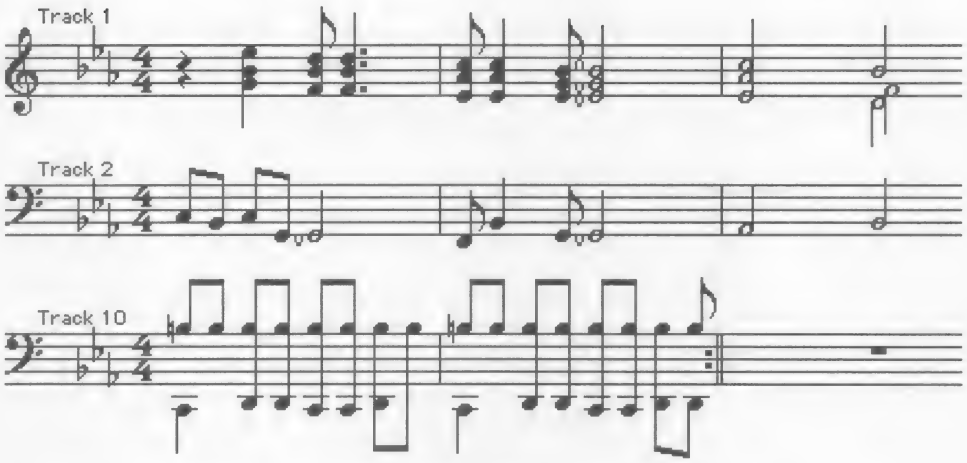



Figure 5.33: All three parts in Notation View

5. **Click the View Toggle Button again.**
   All three parts will be displayed in Piano Roll

Change a Single Note

For this example, we will change the pitch of a note.

1. **Select Track 1 from the Track menu.**

Figure 5.34: Select Track 1 from the Track menu

2. **Position the cursor over the *middle* of a long note.**
   The cursor will change to a cross with two arrows. This is the transpose cursor.

Figure 5.35: The cursor over the middle of a long note

3. **Drag the note upwards.**
   Each time the note changes, the piano will sound the new note. When you have reached the desired note, release the mouse.
4. **To change the note back, choose Undo Transpose from the Edit menu.**

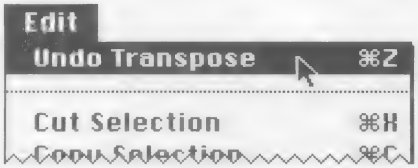


Figure 5.36: Choose Undo Transpose from the Edit menu.

Create a Drum Intro

We will now create a new sequence that contains only the drum part. Later, we will use this to introduce the song.

Note: If you do not have a MIDI device that has drum sounds, you can skip this section.

---

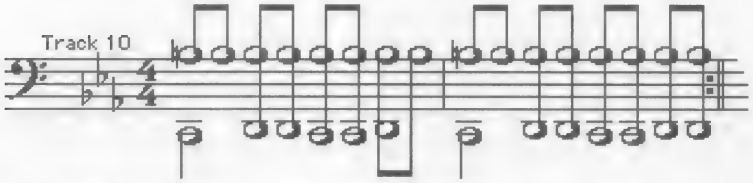
1. **Select Track 10 in the Track bar.**

Figure 5.37: Select Track 10 in the Track bar

2. **Choose Select All from the Do menu.**

Figure 5.38: Choose Select All Notes from the Edit menu

The Edit Window should look something like this:



3. **Choose Copy Selection from the Edit menu.**

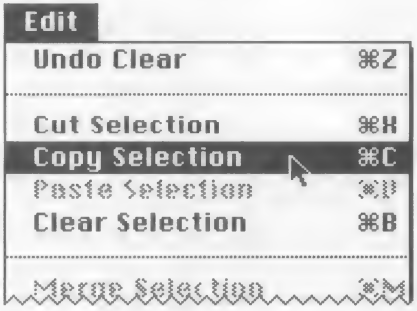


Figure 5.39: Choose Copy Selection from the Edit menu

4. **Choose B (empty) from the Sequence pop-up button.**

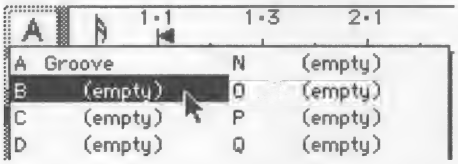


Figure 5.40: Choose Sequence B from the Sequence pop-up

5. **Choose Paste Selection from the Edit menu.**

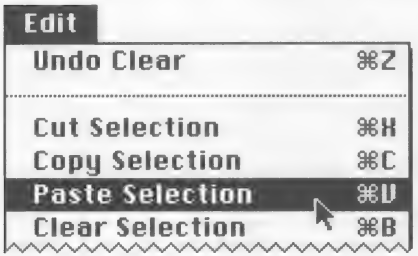


Figure 5.41: Choose Paste Selection from the Edit menu

The drum part will appear in the Edit window:

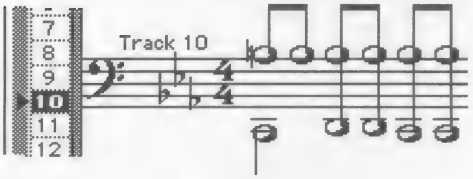


Figure 5.42: The Drum Part

6. **Name the Sequence "Intro."**
   If you forgot how to name a sequence, see page 61.
7. **Press Command-S to save your work.**

Get It Together—Arranging your Sequences

In this Section, you will put the sequences you just made in order.

1. **Choose Arrangement from the Windows pop-up button.**
   The Windows pop-up button is in the upper-right corner of the Edit window, just left of the grow box.

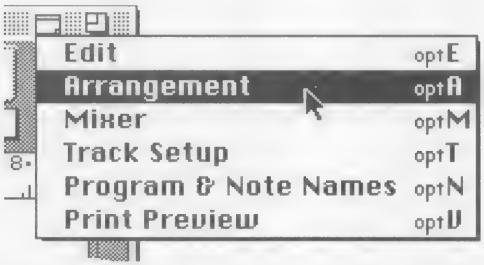


Figure 5.43: Choosing Arrangement in the Windows pop-up

The Arrangement window will appear.

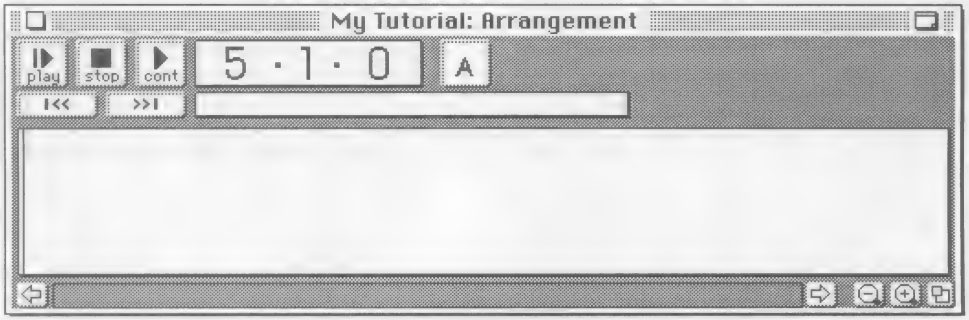


Figure 5.44: Arrangement Window

2. **Choose B Intro from the Sequence pop-up button in the Arrangement window.**

   This is in the center of the window near the top—don't get it confused with the similar button in the Edit window!

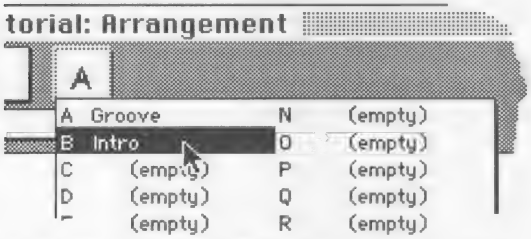


Figure 5.45: Choosing the Intro from the sequence pop-up

> **Key Equivalent:** To choose sequence B, type "b" on your Macintosh keyboard.

3. **Shorten the sequence to two bars by selecting the right part of the sequence block, then dragging the sequence while looking at the size in the status bar.**

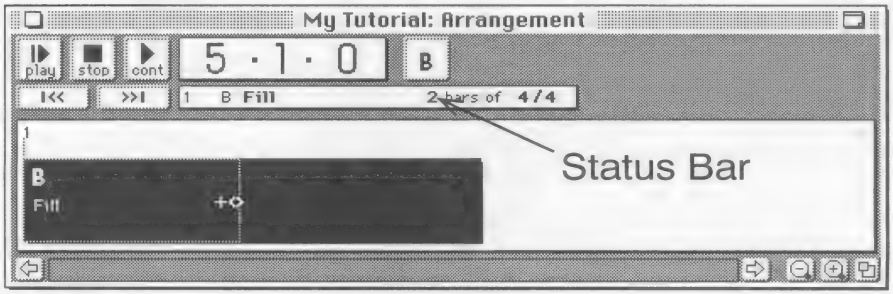


Figure 5.46: Shorten the length of the sequence while watching the Status bar. The sequence should be two bars long.

4. **Type "a" on your Macintosh keyboard.**

Menu Equivalent: To choose sequence A, choose Sequence A from the pop-up in the Arrangement window.

5. **Click the Play from Start button. Your two Sequences will play in the correct order.**

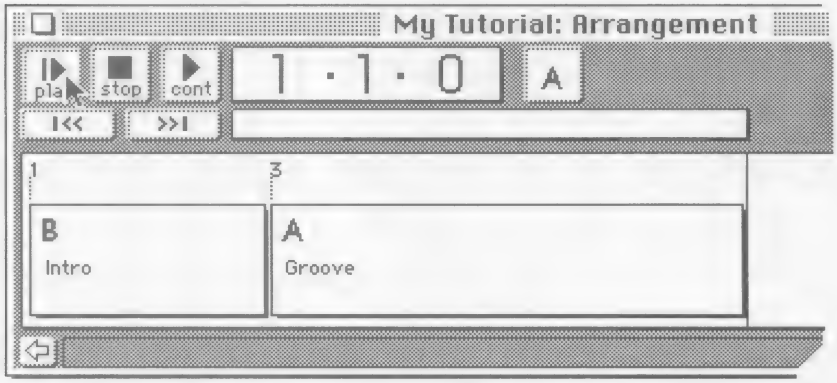


Figure 5.47: Click the Play from Start button.

6. **To stop playing the sequences, click the Stop button.**

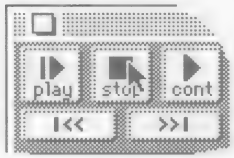


Figure 5.48: Click the Stop button.

7. **Press Command-S to save your work.**

You're Done!

If you took the entire tutorial, congratulations! You are now familiar with most of the everyday tools you will use with Musicshop. There are many other tools that you can use—feel free to experiment with different menu items and

buttons. You can choose Undo from the File menu after most operations, so don't be afraid!

If you want to see how closely the file you just created matches what we had in mind, open the file "Tutorial" that was installed with Musicshop.

Remember to use on-screen help. Again, here are the instructions for invoking the on-screen help system:

1. **Press and hold down the command, option, and shift keys on your Macintosh keyboard. The cursor will change into a question mark.**
2. **With the Macintosh keyboard keys pressed, click the area on the screen where you have a question.**

   A description of the feature will appear.
3. **When you are done reading the on-screen help, click the mouse button.**

   The on-screen help will disappear.

CHAPTER 6: 10 Questions You May Have Right Now

1. Why can't I hear anything?

If you can't hear anything, don't worry—there is always a logical explanation. Your just need to trace all logical paths in your setup, discover the problem, and fix whatever's wrong.

Sometimes this can be difficult, but the principle is always the same.

1. **Review "Connect your MIDI Equipment" on page 9.**
2. **Make sure OUT connections are only connected to IN ports, and IN ports are only connected to OUT or THRU ports.**
3. **Test the audio path by playing any MIDI devices you can directly.**

   Check to see that all appropriate volume sliders are up, and that everything in the audio path is plugged in and turned on.
4. **Test the MIDI path by recording something, or by playing a pre-recorded MIDI file.**

   It's possible that MIDI signals are getting to Musicshop, but not to your sound modules. You can test this by clicking the record button and playing your master controller.

   Some MIDI interfaces also have lights to show they are receiving and sending MIDI signals.

5. **Use the following table to check possible problems.**

IF...	Make Sure ...
Nothing seems to be responding at all.	All devices are plugged in and turned on. (People often forget to turn on their MIDI interface.) All volume controls are up. All proper connections are made, and in the right places. MIDI OUT from your controller to MIDI IN on your interface, MIDI OUT from your interface to MIDI IN to all sound sources, and a cable to connect your interface to the computer. The controller is sending information over a MIDI channel.
The MIDI information seems to be getting to Musicshop, but you still can't hear anything.	The MIDI interface is properly set to send MIDI information. A sound is loaded on your sound source. The sound source is set to receive.
You can hear sound sources when you control them directly, but not when you play them through Musicshop.	The Keyboard Thru item in the Setups menu is checked. Each sub-instrument is set to receive a MIDI channel. You have selected a Track.
After you've loaded a file, you can see the notes, but you can't hear anything.	The selected track is assigned to a channel that is set to receive on your sound module.

2. Does the sound come from my Macintosh speaker?

No! If this is a question you have, then you need to read *Chapter 4: Everything You Need to Know About Music and Computers* on page 31.

Musicshop will control any MIDI device. Most MIDI devices are not inside your Macintosh, and the sound won't come from the Macintosh speaker. After you have created music using Musicshop, it is possible to use other applications to make sound files that the Macintosh speaker will play, but this is not a function of Musicshop.

3. Why am I hearing the keyboard and drums together while I play the drum part?

Local Control may be set to "on" on your master keyboard. See your keyboard owner's manual to see how to set local control to "off."

You may not be able to turn off Local Control, in which case you should turn OFF the keyboard thru menu item in the Setups menu.

If you are confused about Local Control, see "Does Your MIDI Controller Contain Sounds?" on page 38.

4. I don't have a fancy keyboard setup—does this matter?

Musicshop will control and/or respond to any piece of MIDI equipment. This is the only criteria to Musicshop—it doesn't matter how much the equipment cost or how many features it has. If it has a MIDI connection, you can use Musicshop with it.

However, there may be some advantages to using professional (or semi-professional) equipment, and a little investment may enable you to take full advantage of Musicshop features. For example, you may want a multitimbral synthesizer so you can hear up to 16 voices at once. Upgrading your equipment can also significantly improve the quality of the sounds you hear. Also, some features like Key Velocity and Aftertouch will let you create music with greater sensitivity.

5. Is Musicshop a music notation application?

No. You can use Musicshop to view and print your MIDI data in standard music notation, but Musicshop *is **not** a music notation application.*

Musicshop uses music notation to display MIDI data. This is an improvement over yesterday's sequencers that displayed the MIDI data in a list. This approach makes Musicshop easier to use for musicians not necessarily acquainted with MIDI.

Music notation applications specialize in the way the music looks on the printed page. Musicshop is a tool that helps you compose music. While some of the features are similar, you do not have as much control over the "look" of the printed page in Musicshop. For example, you cannot add rests in Musicshop—rests are automatically created in the absence of music.

6. How does Musicshop print the music? Is there a font I should install?

Musicshop uses a special version of a font called Sonata to display and print music. The Musicshop installer will automatically install this font in your system. If this font is removed, you may see strange images on the screen in notation view. This is because the system is substituting with the font courier:

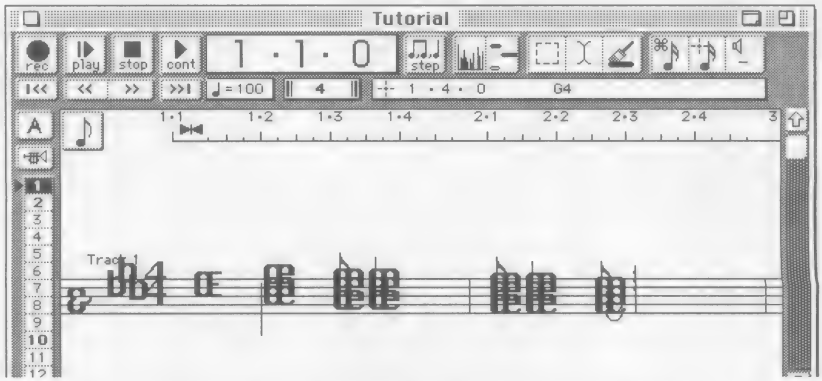


Figure 6.1: **If the sonata font is removed, your music may look like this.**

You may already have the Sonata font installed. If you do, you should replace the version you have with the version included with Musicshop. Although other versions of Sonata will still work with Musicshop, Opcode has created a special version that looks best at many different zoom levels. If you use a different version of the Sonata font, your music may not be legible on the screen.

7. Is the registration card really that important?

You bet it is! If you throw away your registration card, you are in danger of being left in the dark. Opcode goes to a lot of trouble to make all registered users aware of upgrades and bug-fixes in the software. Many upgrades are free. It can only hurt you not to register. Also, if you call us for technical support (below), you must be a registered user.

8. I'm really confused and I'm going to call technical support. Is there anything I should know?

The first thing you should know when you call technical support is that you have exhausted all other avenues in solving the problem. Use the index in the back of the manual to find answers to specific questions. If this is your first experience with a music sequencer, turn to page 31 and read *Chapter 4: Everything You Need to Know About Music and Computers*.

If you decide to call technical support, please be sure you have the following information:

- Your Musicshop serial number.
- The version number of Musicshop you are using.
- The version number of your Macintosh System software.
- The type of printer you have, if you are having a printing problem.

Here are the technical support hours, subject to change (Pacific Standard Time):

Monday-Friday	9:00 am-6:00 pm
Saturday	11 am-5:00 pm

The phone number for Opcode technical support is (415) 856-3331.
You may also fax questions to (415) 856-3332.

9. What is Galaxy?

Galaxy is Opcode's universal librarian, used for storing and editing your sounds. You can use Galaxy to publish the names of your instruments, then subscribe to the names in Musicshop. This enables you to choose the actual names of your sounds instead of patch numbers. For more information, see the Appendix on using Galaxy in the Musicshop Reference Manual.

10. What's the difference between Musicshop and Vision?

Vision is a professional sequencing tool. It has many more tracks and sequences available. Musicshop is not as powerful as Vision, but is easier to use because you can view several tracks simultaneously in the same window.

Vision offers more powerful selection, quantization, synchronization, and editing features. Musicshop has printing and music notation features that are not currently available in Vision.

Tutorial Index

A
arrangements 70

C
cables 12
change a single note 66
channels 35, 44, 51
  differing from tracks 34
copy selection 68
courier font 78

D
Do menu 68

E
Edit menu 68, 69

F
File menu 53
fonts 78

G
Galaxy 80

H
help 16

I
installing Musicshop 9–16
interface 9

K
keyboard controller
  definition of 45
Keyboard Thru 43, 49

L
Local Control 39, 48, 77
  using Musicshop with local control OFF 41
  using Musicshop with local control ON 42
Loop Length dialog box 55
Loop Record 54, 57

M
Macintosh
  as a sound source 77
  working with 7
metronome Setup window 50, 57
MIDI 31
  instrument or Sub-Instrument 46
  MIDI Controller 45
  MIDI Signal Path 32
  ports 32
  sound Module 45
  things that aren't MIDI 32
MIDI cables 12
MIDI interface 9
MIDI Port Setup dialog box 20
MIDI Setup 21
MIDIclips™ 15
monophonic 36-37
multitimbral 36, 38, 49
music notation 78

O
On-Screen Help 29, 48

P
Paste Selection 69
polyphonic 37
ports, see MIDI Setup 21

R
Read Me 16
record button 55, 58, 59
recording 27
registration card 79

S
save 53
screen font problems 78
select All 68
sequence pop-up button 61, 71
sequences 33, 46
  naming 61
Setups menu 43, 49, 57, 59
Sonata font 78

sound module
  definition of 45

T

technical support 79
tracks 3, 34, 44
  differing from channels 34
transpose a single note 66
troubleshooting 75

V

View Toggle Button 63
Vision 80

W

windows pop-up button 70

"How To" Index

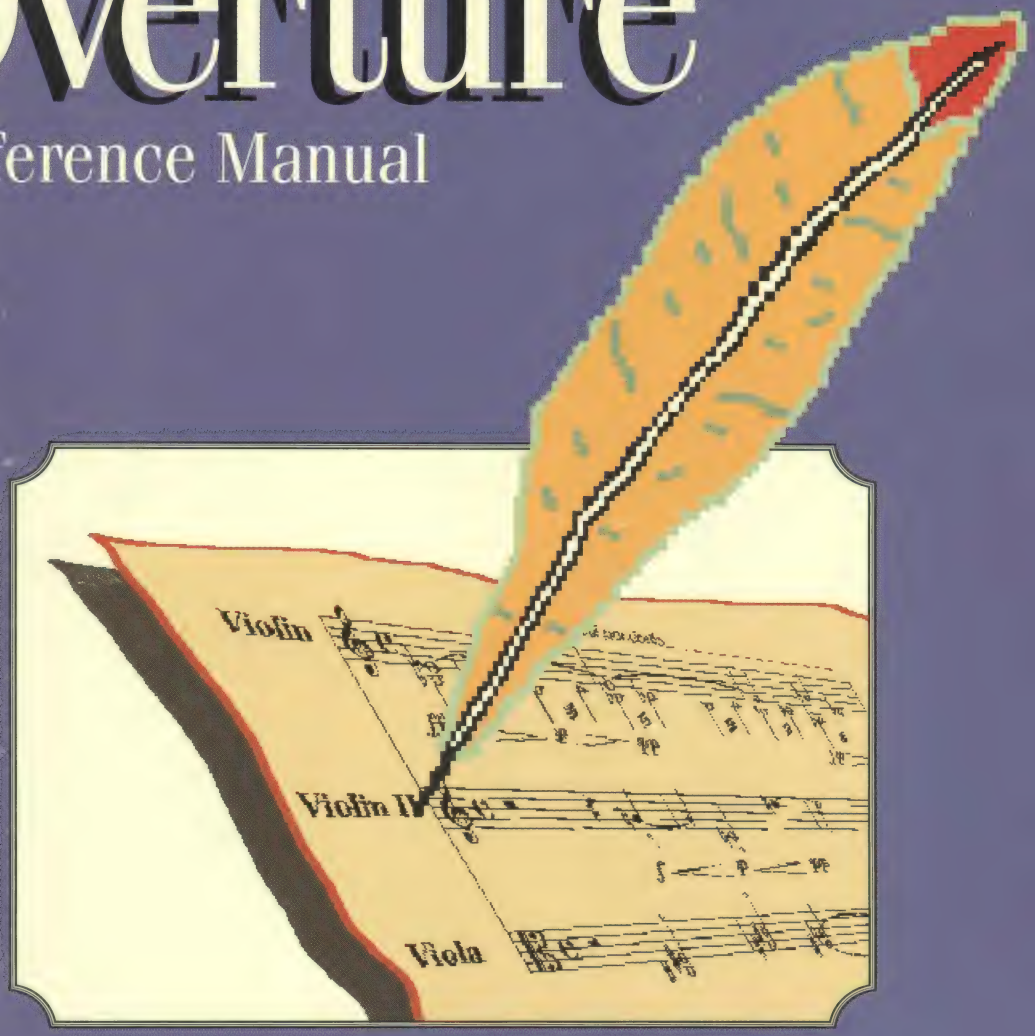
Use this index to quickly find information in both manuals. Page numbers marked with a (t) are in the Musicshop Tutorial manual. All other pages refer to the Musicshop Reference Manual

- Add text to a page 137
- Assign track colors 117
- Call technical support ..... 79 (t)
- Change boldfaced numeric values 9
- Change sequence length in the Arrangement window ..... 71 (t)
- Change strip chart values of selected notes only 84
- Change the display resolution 25
- Change the duration of a single note in Notation View 29
- Change the duration of a single note in Piano Roll 19
- Change the key signature ..... 52 (t)
- Change the key signature of a track 30
- Change the measurement unit (inches or centimeters) 137
- Change the pitch of a single note ..... 66 (t)
- Change the pitch of a single note in Notation View 29
- Change the pitch of a note in Piano Roll 18
- Change the tempo ..... 52 (t)
- Change the tempo 72
- Change the time signature of a track 31
- Change the track length 73
- Change tracks during record 75
- Connect your MIDI equipment ..... 9 (t)
- Copy a drum track into a new sequence ..67 (t)
- Copy fader settings 109
- Create a list of program names 122
- Create a new song file ..... 26 (t)
- Create a system exclusive message 89
- Edit the arrangement of sequences 98
- Enter sequences into an arrangement 95
- Go to another window 13
- Group faders in the mixer window 108
- Insert notes 41
- Install Musicshop ..... 12 (t)
- "Jump" the cursor to set time intervals 52
- Listen or "Scrub" track playback 12
- Load a song file ..... 23 (t)
- Lock a track length 73
- Loop a track 74
- Move a note forward or backward in time (Notation View) 29
- Move a note forward or backward in time (Piano Roll) 18
- Move some dialog box on the screen 156
- Name a sequence ..... 61 (t)
- Name a track 114
- Open a name file 127
- Paint notes in the Piano Roll 39
- Play an arrangement of sequences 94

- Print your music 129
- Quantize a selection of notes 51
- Quantize the playback of a track without changing the track data 54
- Quickly change punch points using the Macintosh keyboard.....36
- Quickly change the note size for inserting or step recording.....45
- Quickly change tracks and programs in the status bar 70
- Quickly set the counter using the Macintosh keyboard.....71
- Record a drum track using Loop Record .54 (t)
- Record a mix 107
- Record a track using Countoff .....35, 59 (t)
- Record a track using Wait for Note .....58 (t)
- Record notes one-at-a-time (step recording).46
- Record using overdub 37
- Record using punch points 35
- Record using replace record mode 34
- Save a name file 126
- Save a song file .....53 (t)
- Scroll using the scroll bars 7
- Select all MIDI data (not just notes) in Notation View 28
- Select all MIDI data (not just notes) in Piano Roll 17
- Select notes in Notation View using the I-beam tool 27
- Select notes in Notation View using the Marquee Tool.....26
- Select notes in Piano Roll using the I-beam tool 17
- Select notes in Piano Roll using the marquee tool 16
- Select several tracks 77
- Set the metronome .....50 (t)
- Shift the notated music by octaves 23
- Solve common problems when preparing a file for printing 60
- Undo a command.....66 (t)
- Use on-screen help.....6 (t)
- Use the legato tool 84
- Use the reference manual 3
- Use the strip chart 77
- Use the track indicator triangle pop-up 75
- Use the tutorial manual .....5 (t)
- Use the View Toggle Button.....63 (t)
- View MIDI information for each note 70
- Zoom the display in and out 8

Overture®

Reference Manual



OPCODE
SYSTEMS INC

OVERTURE

Reference Manual

Opcode Systems, Inc.
3950 Fabian Way, Suite 100
Palo Alto, CA 94303

Opcode Part Number: 110-0243-00

Program by: Don Williams
Reference Manual by: Gregory A. Simpson

Copyright ©1994 Opcode Systems, Inc. All rights reserved. This document may not, in whole or part, be copied, photocopied, reproduced, translated or converted to any electronic or machine readable form without the prior consent of Opcode Systems, Inc.

APPLE DISCLAIMER

Apple Computer, Inc. ("Apple") makes no warranties, express or implied, including without limitation the implied warranties of merchantability and fitness for a particular purpose, regarding the Apple software. Apple does not warrant, guarantee or make any representations regarding the use or the results of the use of the apple software in terms of its correctness, accuracy, reliability, currentness or otherwise. The entire risk as to the results and performance of the Apple software is assumed by you. the exclusion of implied warranties is not permitted by some states. The above exclusion may not apply to you.

In no event will Apple, its directors, officers, employees or agents be liable to you for any consequential, incidental or indirect damages (including damages for loss of business profits, business interruption, loss of business information, and the like) arising out of the use or inability to use the apple software even if Apple has been advised of the possibility of such damages. Because some states do not allow the exclusion or limitation of liability for consequential or incidental damages, the above limitations may not apply to you.

ACKNOWLEDGMENTS

Program written by: Don Williams

Additional design assistance from: Mark LeBlanc, Aron Nelson, Dave Scoggin, Tim Self, Ray Spears and Gregory A. Simpson.

Manual written and designed by: Gregory A. Simpson

Table of Contents

CHAPTER 1: Introduction 1

Learning Overture 1
Using the Reference Manual 2
Overture Manual Conventions 3
Overture Terms 4
Overture Windows 9
Overture Menus 10

PART 1: The Score Window 13

CHAPTER 2: Score Window 15

General 15
Page View Controls 16
Scrolling a Score Window 24
Arranging Staves and Systems 26
Selecting Notation Symbols 36
Selecting a Voice to Enter or Edit 44
Editing Notation Symbols 45
Adjusting Note Spacing 51
- Dragging Notes 52
- Nudging Notes 52
- Using Beat Charts 53
- Changing Bar Widths 55
- Automatic Positioning 56

Cursors in the Score Window 58

PART 2: The Tool Bar 59

CHAPTER 3: Tool Bar Overview 61

Anatomy of the Tool Bar 62
- Cursor Buttons 62
- Palette Buttons 62
- Transcription Quantize Amount Button 65

Flipping the Tool Bar 66

CHAPTER 4: Cursor Buttons 67

Arrow Cursor Button 67
Capturing PICT Graphics 68
Capturing EPS Graphics 69
Eraser Button 70
Scale Button 70

CHAPTER 5: Notes Button 77

Tool Overview 78
Using the Notes Palette 79
Mouse Entry Method 79
Macintosh Keyboard and Mouse Entry Method 81
Grace Notes 83
Cautionary Accidentals 83
Changing Existing Note Values 83
Effect of Changing Note Values on MIDI Duration 84

CHAPTER 6: Groups Button 85

Tool Overview 86
Using the Groups Palette 86
Editing Ties 87
Editing Slurs 89
Editing Glissandos 91
Editing Tuplets 92

CHAPTER 7: Ornaments Button 95

Tool Overview 96
Using the Ornaments Palette 96
Using the Trill Tools 98
Using the Mordent Tools 104
Using the Fingering Tools 105

CHAPTER 8: Articulations Button 107

Articulations Palette Tools 108
Using the Articulations Palette 110
Using the Arpeggio Tool 112
Using the Tremolo Tools 113
Using the Pause Tools 114

CHAPTER 9: Noteheads Button 115

Tool Overview 116
Using the Noteheads Palette 117

CHAPTER 10: Tablature Button 119

Tool Overview 119
Using the Tablature Palette 120
Creating a Tablature Staff 120
Creating Tablature Notation 121

CHAPTER 11: Dynamics Button 123

Tool Overview 124
Using Absolute Dynamics Tools 124
Inserting Dynamic Markings 124
Repositioning Dynamic Markings 125
MIDI Playback of Dynamic Markings 126
Using Crescendos and Decrescendos 127
Inserting a Hairpin 127
Editing a Hairpin 127

CHAPTER 12: Text Button 129

Tool Overview 130
Using Bar Text 130
Using System Text 132
Using Rehearsal Marks 134
Using Page Text 135
Font, Size and Style Menus 139

CHAPTER 13: Clefs Button 141

Tool Overview 142
Clef Insertion Rules 143
Using the Clefs Palette 143
Using the Moveable C-Clef 144

CHAPTER 14: Staves Button 147

Tool Overview 148
Inserting Staves 149
Grouping Staves 157

CHAPTER 15: Barlines Button 161

Tool Overview 162
Using the Barlines Palette 163
Using Dotted Barlines 164
Using Single and Double Measure Repeats 164
Using the Close and Open Repeat Tools 165
Using the Ending Tools 167
Deleting Barlines 173
Hiding Standard Barlines 174

CHAPTER 16: Transcription Quantize Amount Button 175

Setting a Transcription Quantize Amount 175
Using Transcription Quantization 176
Transcription Quantization and Auto Transcription 176
Transcription Quantization and Manual Transcription 177
Fixing Transcription Quantization Mistakes 178

PART 3: More Overture Windows 183

CHAPTER 17: Transport Window 185

Transport Controls 185
Thru Instrument Button 186
Real Time MIDI Recording 187
Basic Setup 187
Setting Metronome and Record Options 188
Recording 190

CHAPTER 18: Tracks Window 193

Tracks Window Overview 194
About Voices 194
Viewing Voice Assignments 195
Setting the Number of Voices for a Track 195
Setting Stem Direction for a Track or Voice 196
Device Selection for a Track or Voice 197
Program Selection for a Track or Voice 198
Setting Volume for a Track or Voice 198
Setting Transposition for a Track or Voice 199
Muting a Track 199
Soloing a Track 200
Rearranging Tracks 200
Opening the Setup Track Dialog Box 201

CHAPTER 19: Graphic Window 203

Track Select Button....204
The Piano Roll....205
Cursor Position Display....206
Quantize Cursor Buttons....208
Zoom Buttons....210
Zoom To Fit Button....212
MIDI Instrument Button....214
Mute & Solo Buttons....215
Selection Tools....215
- Common Selection and Editing Techniques....216
- Marquee Button....219
- I-Beam Tool....220

Pencil Tool....223
- About the Insert Window....224

The Strip Chart....228
- Opening the Strip Chart....228
- Strip Chart Pop-up Menu....229
- Controller Type Pop-up Menu....230
- Strip Chart Toggle....231
- The Strip Chart Select Tool....231
- The Strip Chart Pencil Tool....233
- Density Setting....234
- The Variable Tool Pop-up Menu....235
  - Scale....236
  - Add Amount....237
  - Maximum Limit/Minimum Limit....237
  - Legato....238
  - Thin....238
- Edit Shapes Pop-up Menu....239
  - Straight....239
  - Free....240
  - Parabola....240
  - Flat....241
  - Random....241

CHAPTER 20: Chords Window 243

Chord Terminology....244
Anatomy of the Chords Window....245
Entering Chord Names with the Mouse....246
Entering Chord Names with the Mac Keyboard....250
Step Entering Chord Names....253
Moving Chord Names....257

CHAPTER 21: Lyrics Window 261

Anatomy of the Lyrics Window 262
Using the Lyrics Window 264
Adding the First Lyric to a Score 264
Adding Additional Lyrics to a Score 266
Advanced Lyric Entry Techniques 267
Applying Different Fonts To Lyrics 271
Changing Lyrics 272
Moving Lyrics 273

CHAPTER 22: Step Input Window 277

Anatomy of the Step Input Window 278
Type Area 278
Input Select button 279
Options pop-up menu 280
Counter 281
Pitch Indicator 282
Size Area 282
Tuplet Checkbox 284
Duration Area 284
Velocity Area 288
Step Entering Notes and Rests 289
Step Entering Notes and Rests with the Mac Keyboard 289
Step Entering Notes and Rests with a MIDI Keyboard 296
Step Entering Slashes 298
Step Entering Rhythmic Slashes 299
Step Entering Chord Names 301
Step Entering Chord Names with a MIDI Keyboard 301
About Chord Recognition 302

PART 4: Menu Reference 305

CHAPTER 23: File Menu 307

New 308
Open 308
Close 310
Save 311
Save As 311
Revert 311
Edit Library 312
Drum Map 313
Chord Symbols 320
Allotment Table 333

Load Library 337
Import 338
Importing MIDI Files 338
Importing Vision Files 339
About the Import File Dialog Box 340
Export 342
Extract Parts 342
Page Setup 345
Print 346
Quit 346

CHAPTER 24: Edit Menu 347

Undo 348
Cut 348
Copy 348
Paste 348
Clear 349
Merge 349
Paste Special 350
Paste vs. Paste Special 350
Select All 351
Make Invisible 352
Make Visible 352
Show Clipboard 353

CHAPTER 25: Score Menu 355

Insert Page 356
Delete Page 357
Layout Page 357
Page Dimensions 359
Increase Systems 366
Decrease Systems 368
Hide/Show Staves 370
Setup Track 373
Track Name Options 374
Instrument Options 375
Staff Display Options 382
Action Buttons 384
Using the Setup Track Dialog Box 385
Respace Staves 393
Recalc Layout 394
Redraw Page 395

CHAPTER 26: Measures Menu 397

Insert 398
Delete 399
Wrap Left 401
Wrap Right 403
Set Key 406
Set Meter 411
Set Tempo 420
Set Repeats 424
Set Numbers 429
Rebar 433
Multi Measure Rest 434
Fill in Rests 436
Justify 437

CHAPTER 27: Notes Menu 439

Transpose 440
Modify Notes 442
Insert Ottava 446
Delete 448
- Beams 449
- Articulations 449

Beam 450
- Based on Meter 450
- Over Rests & Barlines 450
- Tremolo Beams 451
- Beaming Examples 452
  - Cross-Staff Beaming 452
  - Cross-Bar Beaming 453
  - Feathered Beams 454

Group 454
- Tie 454
- Slur 455
- Tuplet 457
- Glissando ~ 458
- Glissando - 458

Flip 459
- Direction 459
- Enharmonic 459

Stem 460
- Stem Up 460
- Step Down 460
- Hide Stem 460
- Show Stem 460
- Default Stem Length 460

Display on Prev Staff 461
Display on Next Staff 462

Move to Prev Track 463
Move to Next Track 464
Notate Notes As 465
Notate Notes as Arpeggio 465
Notate Notes as Staccato 466
Notate Notes as Swing Eights 467
Notate Notes as Trill 468
Notate Notes as Triplet 469
Notate Notes as Turn 470
Raw to Notes 471
Notes to Raw 473
Re-Transcribe 473
Set to Voice 474

CHAPTER 28: Options Menu 475

Show 476
Beat Chart 476
Handles 476
Margin 477
Floating Ruler 477
Invisibles 477
Incorrect Rhythms 477
Range Errors 478
Tracks Transposed 479
Chord Positions 480
Lyric Positions 481
Auto Beam 481
Auto Position 482
Auto Transcribe 483
Keyboard Thru 483
Metronome 485
Click in Record 485
Click in Play 485
Click in Countoff Only 485
Metronome Sound 486
Play Style 487
As Recorded 488
In Swing 488
As Written 488
Repeats 488
Record Options 489
Enable Input Devices 493
Open Studio Setup 493
OMS MIDI Setup 494
Dynamics 495
Preferences 496

Engraver Preferences 497
Font Preferences 500
General Preferences 502
Drag Notes Chromatically 502
Use Offscreen Drawing 503
Middle C is C4 503
Remap Unknown Devices 504
Auto Wrap Systems 504
Library Preferences 505
Playback Preferences 506
MIDI Through Follows Tracks 507
Play Dynamics 507
Play Notes While Inserting/Dragging 507
Play Trills/Tremolos 508

CHAPTER 29: Windows Menu 509

Tool Bar 509
Transport 510
Tracks 510
Graphic 510
Chords 510
Lyrics 510
Step Input 511
Open Score Windows 511

PART 5: Index 513

CHAPTER 1: Introduction

This chapter covers much of the same material as the first chapter in your *Getting Started with Overture* manual. It contains important information about manual conventions and Overture terminology.

If you have read *Getting Started with Overture* and worked through the tutorials, you should already be familiar with the terms and conventions outlined in this chapter. Skip ahead to "Using the Reference Manual" on page 2, then skim the remainder of the chapter to refresh your memory about manual conventions and Overture terminology.

If you have not read *Getting Started with Overture*, please read "Learning Overture" to learn where to go next.

❑ Learning Overture

Opcode provides three manuals with Overture:

- **Getting Started with Overture**—contains installation instructions and a series of step-by-step tutorials designed to introduce you to some basic Overture features.
- **Overture Reference Manual**—contains detailed information about every window and menu item in Overture.
- **Overture Encyclopedia**—contains brief explanations of Overture's many functions. Simply look up the function you want to perform (using standard musical terminology) and read the description. Encyclopedic entries point you to areas that contain more detailed information. Once you work through the Introductory Tutorial Manual, you'll find the Overture Encyclopedia a great "starting place" for learning about features that interest you.

Overture is a very intuitive program but its power, flexibility and sophistication may seem slightly daunting if you try to learn it without reading the manuals. Opcode recommends that you read *Getting Started with Overture* and work through its tutorials before using this Reference Manual or the Encyclopedia.

❑ Using the Reference Manual

If you want a thorough working knowledge of Overture, you should read this Reference Manual straight through (after completing *Getting Started with Overture*). If your notation needs aren't fully encompassing, you can read only those sections in the Reference Manual that interest you.

The Reference Manual is broken into four parts:

- **Part One: The Score Window**—This part discusses Overture's Score window and how to use it.
- **Part Two: The Tool Bar**—This part discusses Overture's Tool Bar and all its various tools and palettes.
- **Part Three: More Overture Windows**—This part discussed each of Overture's remaining windows.
- **Part Four: Menu Reference**—This part discusses each Overture menu item.

NOTE: Individual notation needs are as varied as individuals. For this reason, it's impossible for this manual to cover every possible notation technique in detail. Overture is a very powerful program—generally it allows most any symbol to be selected, moved or modified. If you don't see a specific notation detail covered in this manual, simply use the general techniques outlined within it and try it for yourself.

❑ Overture Manual Conventions

This manual uses a number of conventions that make it easier to discuss and understand certain on-screen actions.

Mouse Actions

This manual uses the following terms to describe various mouse actions:

- **Click**: When this manual instructs you to *click*, position the mouse where you're told and press once on the mouse button, then immediately release it.
- **Double-click**: When this manual instructs you to *double-click*, position the mouse where you're told and rapidly press and release the mouse button twice.
- **Press and hold**: When the manual instructs you to *press and hold*, position the mouse where you're told, press the mouse button and hold it down for a moment.
- **Release**: When a manual instructs you to *release*, let up on the mouse button (which you were probably holding down because of an earlier *press and hold* instruction).
- **Drag**: When this manual instructs you to *drag*, position the mouse where you're told, then press the mouse button and hold it down as you move the mouse.
- **Move**: When this manual instructs you to *move* the mouse, simply move it to another location on the screen without pressing its button.

Choose vs. Select

The words "choose" and "select" are often interchangeable in conversational English. In this manual, however, there is a distinct difference between the two terms.

- **Select**: When this manual tells you to "select" something, it stays selected. This is the case with most Overture tool and with some menu options.
- **Choose**: When this manual tells you to "choose" something, a one-time action is performed. This is the case with most menu commands; they perform their chosen action only once.

Menu Commands

This manual uses a form of verbal shorthand to describe the choosing of menu items. For instance, this manual might say:

"Choose **Notes>Group>Slur**"

What this means in plain English is "choose the **Slur** command from the **Notes** menu's **Group** submenu." Although the verbal shorthand results in sub-standard grammar, it's easier to read and decipher than a complete sentence because it displays the menu's hierarchical structure plainly and simply.

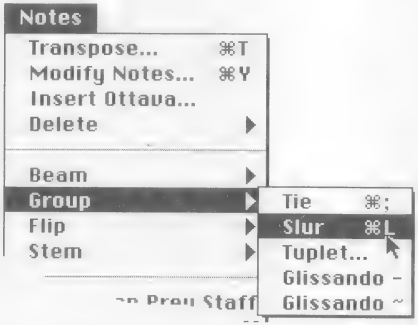


Figure 1.1: Choosing the Notes>Group>Slur Command

❑ Overture Terms

Overture uses terms common to both standard musical notation and MIDI sequencing. Overture requires this mix of terminology because of its immense power to both notate and play a musical score. You must know these terms before proceeding with the remaining chapters in this reference manual.

Symbol

This term is applied loosely to any note, rest, beam, tie, ornament, etc. that comprises a musical score.

Staff

A staff is a set of horizontal lines on which symbols are placed to represent music.

Most musical instruments require only a single staff to notate their lines, such as the violin solo shown in Figure 1.2.

Figure 1.2: Single Staff Notating a Violin Performance

Harps and most keyboard instruments (such as piano or harpsichord) use two staves (called a grand staff), as shown in Figure 1.3.

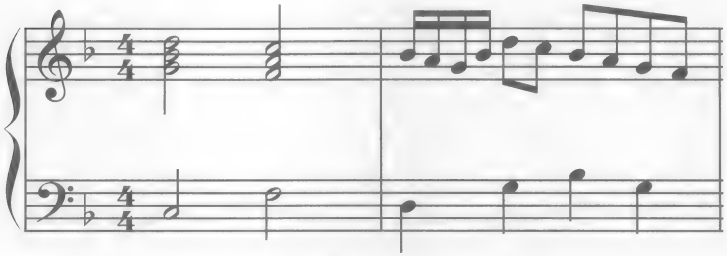



Figure 1.3: Piano Notated on Two Staves

Organs often use three staves (adding the third for the bass pedals).

Track

A track is very closely related to a staff; staves notate the MIDI data contained in tracks. Overture notates each track on a single staff, so any instruments that require multiple staves also require multiple tracks.

Voice

A voice is a single rhythmic line within a track. Some tracks require more than one voice to notate and playback correctly. Specifically:

- If you notate more than one instrument per staff, you'll need to use multiple voices to distinguish between the multiple instruments.
- If you notate a polyphonic instrument (such as a piano) that plays different rhythmic lines simultaneously, you'll need to use multiple voices to distinguish between the multiple rhythmic lines.

If you score an instrument such that it plays only a single melodic line, you'll need to assign only one voice to the staff (as shown in Figure 1.4).

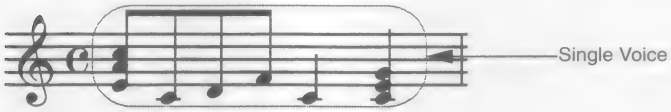


Figure 1.4: Single Voice Example

If you assign two or more instruments to a single staff (or notate a polyphonic instrument playing different rhythmic lines), you'll need to assign different voices to each instrument or rhythmic line (as shown in Figure 1.5).

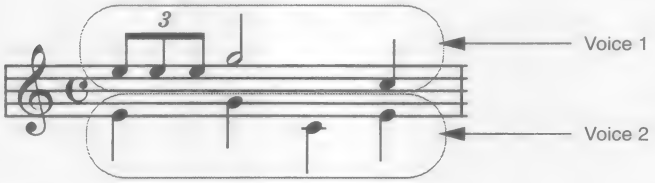


Figure 1.5: Multiple Voice Example

Overture allows you to assign up to eight voices to a single track—this supports even the most complicated rhythmic intricacies.

System

A system is a group of staves, each of which is played at the same time as all the other staves in the system. All staves in a system are joined by a single vertical line connecting their left sides.

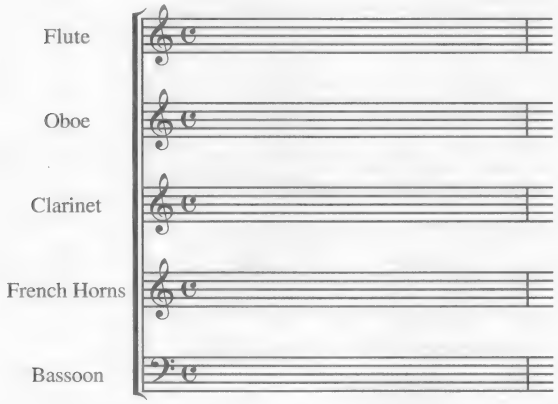


Figure 1.6: System Example (this one for a woodwind quintet)

Tool

Tools allow you to perform very specific Overture functions. Different tools allow you to insert notes and other symbols, to group various notes, to add staves, alter noteheads, create lyrics, and to perform many other useful tasks. You use Overture's tool bar to access individual tools.

Palette

Palettes contain groups of related tools. For instance, the Dynamics palette contains all the individual dynamics tools (such as the "Pianissimo Tool", "Mezzo-Forte Tool", "Forte Tools", etc.).

Numerical

Numericals are variables that you can edit on the Macintosh screen. Numericals usually contain numeric data.

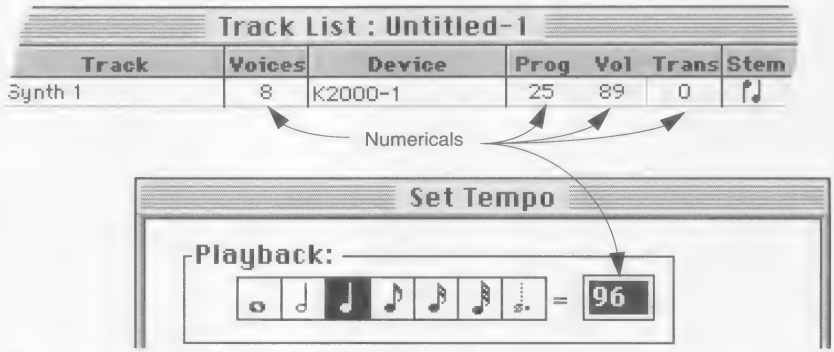


Figure 1.7: Some Typical Numericals

There are a couple ways to edit the value of a numerical:

- **Use the mouse as a slider**

  To change a numerical in this way, press and hold the mouse button over the numerical, then drag the mouse in a vertical direction. Pushing the mouse away from you increases values; pulling it toward you decreases values

- **Type to set values**

  Click the numerical, then type the desired value. The numerical changes to reflect the new value. You will not be allowed to enter invalid values.

❑ Overture Windows

Overture has so many features that it groups related functions together and places them in separate windows. The following sections present a brief overview of each Overture window.

Score Window

The Score window displays a traditional music score complete with notes, symbols, lyrics, staves, systems, and anything else you want in your printed musical score. Use the Score window to enter, view and modify your musical score. The Score window is discussed in "Part 1: The Score Window".

Tool Bar

The Tool Bar contains buttons that open all of Overture's Tool palettes. Use the Tool Bar to select tools for entering and modifying music in the Score window. The Tool Bar is discussed in "Part 2: The Tool Bar".

Transport Window

The Transport window contains buttons to control MIDI recording and playback, and a pop-up menu to select the MIDI Thru Instrument.

Tracks Window

The Tracks window defines the characteristics of all the tracks in your Overture score. Use the tracks window to:

- name tracks
- enable tracks
- assign MIDI playback devices, programs, channels and transpositions
- specify the number of voices in a track
- determine default voice stem directions in a track

Graphic Window

The Graphic window graphically displays the MIDI data in a selected track using a piano roll and strip chart display. Use the Graphic window to edit any MIDI data in any track. Overture applies any changes you make in the Graphic window to the Score window and vice versa.

Chords Window

The Chords window contains a list of possible chord suffixes (as specified by the user in the Chord Symbol library) as well as root and bass names. Use the Chords window to insert chord names into your score.

Lyrics Window

The Lyrics window is like a miniature word processor that you use to enter and edit lyrics. Use the Lyrics window to type or modify lyrics and assign them to specific notes in the score.

Step Input Window

Use the Step Input window to enter a score by recording MIDI data one step at a time. You can enter notes, chord names, or rhythmic slashes in the Step Input window.

The Step Input window is particularly convenient if your playing technique is rather poor, or if you want to quickly enter lead sheet chords and guitar rhythms.

❑ Overture Menus

Overture has numerous menus under which it groups related commands and options. The following sections present a brief overview of Overture's different menus.

File

Use the **File** menu commands to save, create, open, export, and print the various scores created by Overture.

Edit

Use the **Edit** menu commands to cut/copy/paste symbols, lyrics, MIDI data, or other elements of an Overture score. Edit commands use a Clipboard concept common to most Macintosh programs. Overture uses both an internal Clipboard and the Macintosh Clipboard depending on the type of data.

Score

Use the **Score** menu commands to perform score-related tasks such as: staff location and appearance; system groupings; and page setup.

Measures

Use the **Measures** menu commands to perform measure-related tasks such as: inserting and deleting measures; wrapping measures; setting key, meter and tempo; and justifying symbols in a measure.

Notes

Use the **Notes** menu commands to perform many common Overture tasks such as: modifying notes; transposing; beaming; grouping; and converting between traditional notation and raw MIDI data.

Options

Use the **Options** menu to set numerous Overture operating, editing, and display options such as: auto beaming and positioning; metronome values; and recording choices.

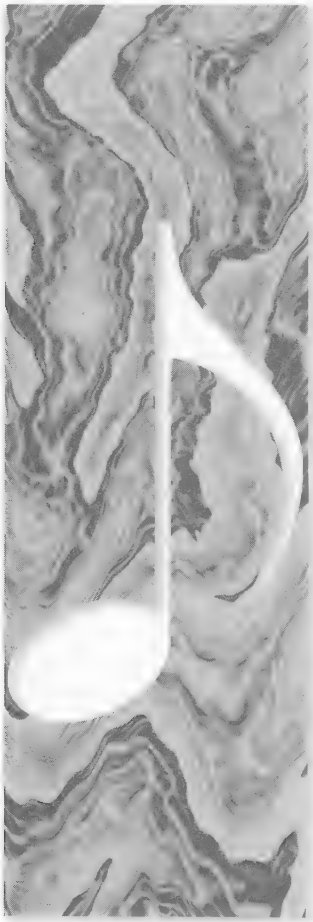
Windows

Use the **Windows** menu commands to open (or make active) any Overture window.

Font/Size/Style

The **Font**, **Size** and **Style** menus become available either when the Lyrics window is active, or when you're using any of the text tools. Use these menus to assign a font to the selected text, and to define its size and style.

PART 1: The Score Window



CHAPTER 2: Score Window

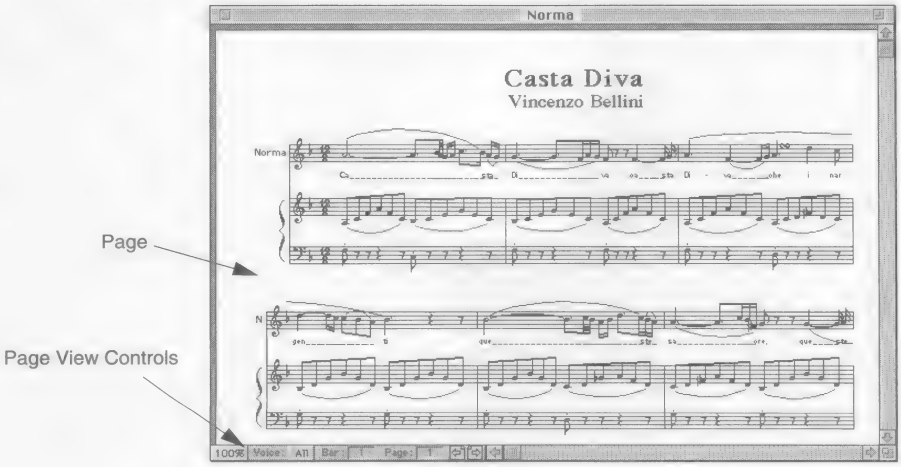



Figure 2.1: Score Window

❑ General

The Score window displays one or more pages of a traditional music score complete with staves, notes, symbols, lyrics, chords, text and anything else you want in your printed musical score. Use the Score window to enter, view and modify your musical score.

❑ Page View Controls

The bottom of the Score window contains several controls that determine and illustrate which page is displayed and the zoom level at which it's displayed.

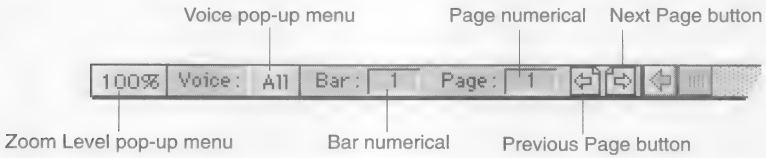


Figure 2.2: Page View Controls

The following describes each of Overture's page view controls:

- **Page numerical**: Use this numerical to quickly move to a specified page. Overture displays the selected page, but the cursor remains in the currently active measure. For more information, see "Turning to a Specific Page" on page 17.
- **Bar numerical**: Use this numerical to quickly move the cursor to a specified bar number. Overture displays the page containing the active measure. For more information, see "Turning to a Specific Bar" on page 18.
- **Voice pop-up menu**: Use this pop-up menu to select the voice you want to display and edit in the Score window. For more information, see "Selecting a Voice to Enter or Edit" on page 44.
- **Previous Page button**: Click this button to display the previous page in the score.
- **Next Page button**: Click this button to display the next page in the score.
- **Zoom Level pop-up menu**: Use this pop-up menu to select both the size at which you want to display the score and a page view option. For more information, see "Zooming" on page 19 and "Selecting a Page View Option" on page 22.

Each of the following sections discuss various actions you can perform with the page view controls.

Turning Pages

To move forward or backward through your score a single page at a time, click the Next Page or Previous Page buttons.

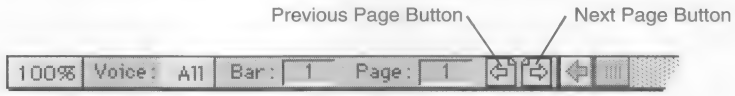


Figure 2.3: Previous/Next Page Buttons

> **SHORTCUT**: If you have an extended computer keyboard, you can also turn pages by typing option-PgUp or option-PgDn.

Turning to a Specific Page

To turn to a specific page in your score, use the Page numerical. Simply drag the numerical upward to increase the page number, or drag it downward to decrease the page number. Alternately, you can click the Page numerical, type the desired page number, then hit the Return key.

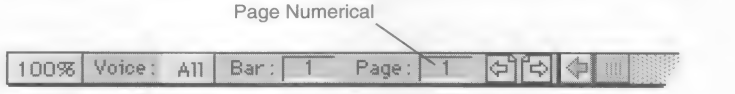


Figure 2.4: Page Numerical

Numerical editing is common to all Opcode programs and is discussed in your OMS manual. If you are not familiar with numerical editing techniques, please review them at this time.

Turning to a Specific Bar

To place the insertion point in any measure in your score (activating that measure), use the bar numerical. Simply drag the numerical upward to increase the bar number, or drag it downward to decrease the bar number. Alternately, you can click the Bar numerical, type the desired bar number, then hit the Return key.

Figure 2.5: Bar Numerical

When you turn to a specific bar, Overture automatically positions the cursor in that bar, thus making it the active measure.

TERMINOLOGY NOTE: When the cursor is in a particular measure, that measure is called the *active* measure. This manual will often ask you to *activate* a particular measure. This means to place the cursor into a particular measure either by clicking in it, or by using the bar numerical.

IMPORTANT: The Bar numerical always shows the *absolute* bar number in the score; it does not show custom bar numbers assigned in the Set Numbers dialog box (as discussed in "Set Numbers" on page 429). For example, if you set up your score such that the first measure is labeled as Bar #17, the Bar numerical will still show that first measure as Bar #1. However, if your song begins with a pickup measure, Overture numbers it Bar #0.

Turning to the First Page and Bar

If you use an extended keyboard, you can quickly turn to the first page in a score by pressing option-HOME on your computer keyboard. When you press option-HOME, Overture moves the cursor to the first bar in the active track and displays the first page in the Score window.

Turning to the Last Page and Bar

If you use an extended keyboard, you can quickly turn to the last page in a score by pressing option-END on your computer keyboard. When you press option-END, Overture moves the cursor to the last bar in the active track and displays the last page in the Score window.

Zooming

You can zoom in on a score to see tiny details or zoom out to display more of the score. Also, you can size a score to fit completely in the Score window.

1. **Click the Zoom Level pop-up menu to see a list of zoom levels.**
2. **Select the desired zoom level from the pop-up menu.**
   Overture resizes the score based on your selection.

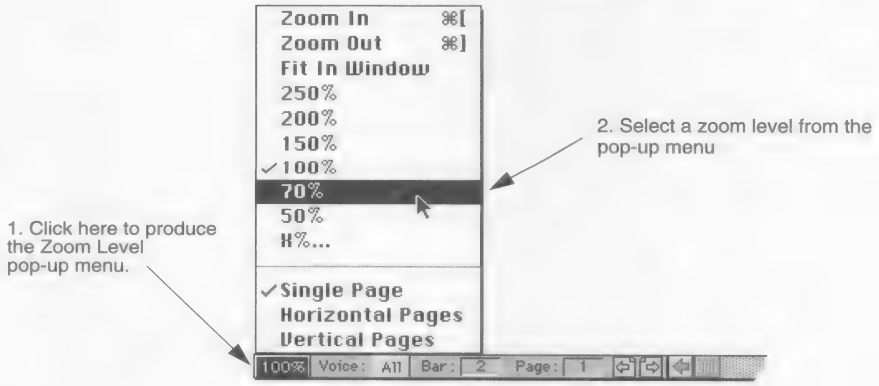


Figure 2.6: Zoom Level Pop-up Menu

The zoom level options are as follows:

- **Zoom In**: Select this zoom level to zoom in on the score. When you zoom in, Overture displays all notes and symbols larger than actual size, allowing you too see more detail in a single portion of a score. You can choose this command repeatedly to zoom in closer and closer.
- **Zoom Out**: Select this zoom level to zoom out on the score. When you zoom out, Overture displays all notes and symbols smaller than actual size, allowing you to see more of a score. You can choose this command repeatedly to zoom out further and further.
- **Fit in Window**: If you select this zoom level, Overture automatically selects a zoom level that displays an entire page within the confines of the Score window.
- **100%**: Select this zoom level to display the score at its normal size.
- **250%, 200, 150%, 70%, 50%**: Select one of these zoom levels to set the zoom level to the indicated percentage.
- **X%**: Choose this zoom level to open the zoom level dialog box. Use the **View at** numerical to select a zoom level between 40% and 999%. Click the **OK** button to apply the chosen zoom level.

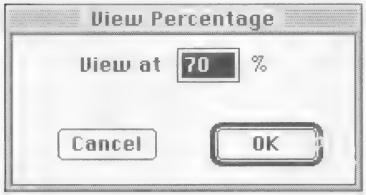
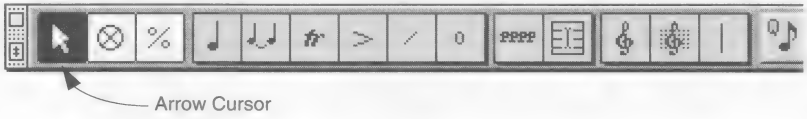


Figure 2.7: Zoom Level Dialog Box

Selective Zooming

Overture lets you zoom in on a specific area of the score. To do so:

1. **Select the Arrow Cursor in the Tool Bar.**



2. **Hold down the option key and drag a marquee around the area you want to zoom in on.**

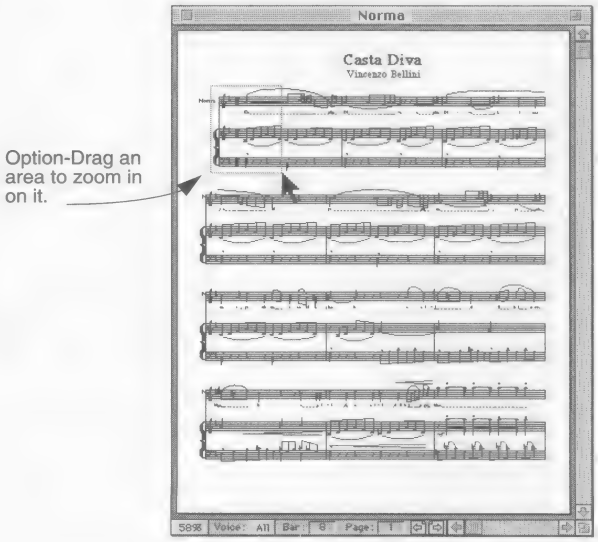


Figure 2.8: Option-Dragging an Area to Zoom

Overture zooms the selected area to the largest size that will fit within the Score window.

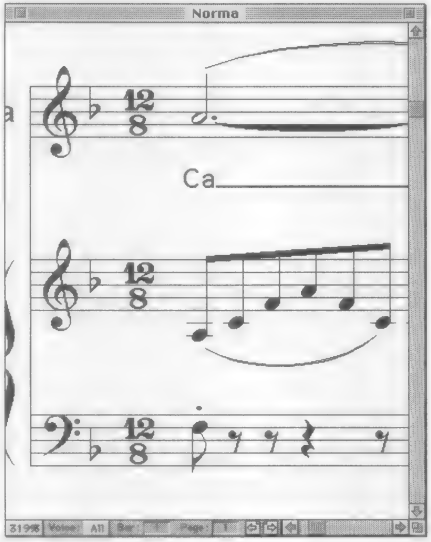


Figure 2.9: Selected Area Zoomed In to Fill Score Window

Selecting a Page View Option

The Zoom Level pop-up menu also contains several viewing options so you can define how Overture displays pages in the Score window.

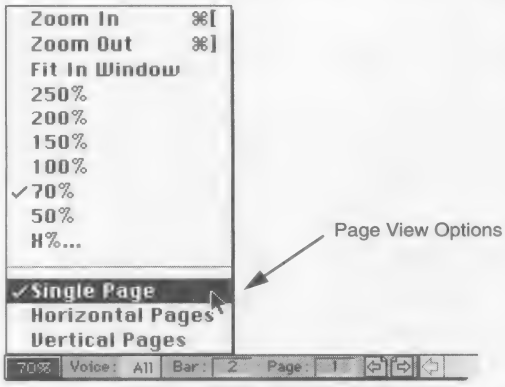
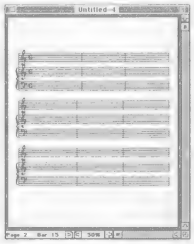
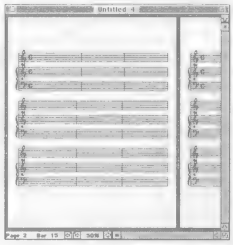


Figure 2.10: Page View Options in the Zoom Level Menu

There are three different ways to view pages in the Score window:

- **Single Page**: If you select this option, Overture displays only one page at a time in the Score window.

- **Horizontal Pages**: If you select this option, Overture places your pages side by side horizontally across the Score window.



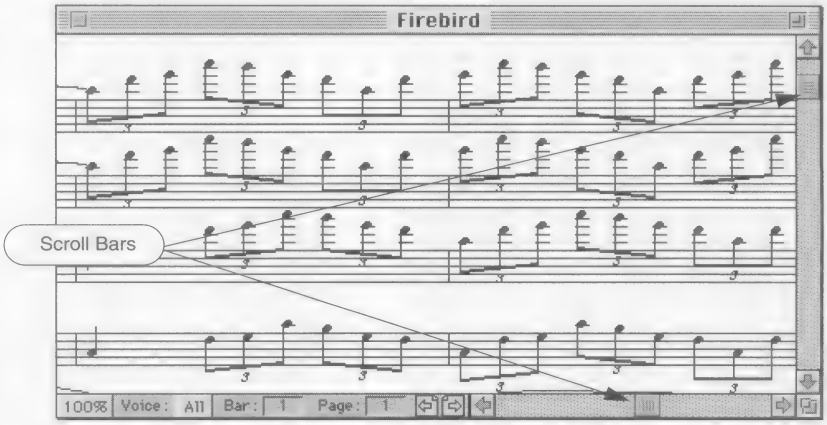
- **Vertical Pages**: If you select this option, Overture places your pages top to bottom vertically down the Score window.

❑ Scrolling a Score Window

There are a couple instances that may require you to scroll a Score window:

- If the physical page size of your score is larger than your monitor screen and you wish to view the score at full size (100%), you'll need to scroll the Score window to see any portions of a page that don't fit within the window's confines.
- If you view a score at some magnified level (>100%), you'll need to scroll the Score window to see the entire page (even if you have a 1- or 2-page monitor).

The most intuitive way to scroll the Score window is to use the standard Macintosh scroll bars located both to the right and the bottom of the Score window.



You can also scroll a Score window by option-shift-dragging within the window. When you hold down the option and shift keys it becomes a Hand cursor when you move it over the Score window.

Figure 2.11: Hand Cursor

Use the Hand cursor to drag the score around the Score window in any direction. This is much quicker than using the scroll bars since it lets you scroll both horizontally and vertically at the same time.

SHORTCUTS: If you use an extended computer keyboard, you can quickly scroll one full screen up by hitting the PgUp key. You can scroll one full screen down by hitting the PgDn key. You can scroll to the top of the score by hitting the HOME key, and you can scroll to the bottom of the score by hitting the END key.

Speedy Scrolling

Overture can scroll through a Score window very quickly by drawing the contents of the entire page into RAM. By doing this, Overture doesn't have to re-draw the image each time you scroll the window; it simply scrolls to the portion of the window already drawn in RAM.

Overture calls this feature "Offscreen Redraw" and you can turn it on or off in the Preferences dialog box. Normally, you'll want to leave this option on unless:

- Your machine has too little RAM.
- You have a slower machine and are bothered by the additional amount of time required to re-draw a screen when you modify a score.

To turn speedy scrolling on or off:

1. **Choose Option>Preferences.**
   Overture opens the Preferences dialog box.
2. **From the pop-up menu at the top of the Preferences dialog box, choose General.**
   The Preferences dialog box displays Overture's General preferences.
3. **Check the Use Offscreen Drawing option to turn on speedy scrolling, or un-check it to turn it off.**

❑ Arranging Staves and Systems

Overture allows you to adjust staff spacing and width by simply dragging staves to place them anywhere on a page. The following sections discuss how to arrange staves and systems in a score.

Adjusting Vertical Staff Placement

You can adjust the spacing between any two staves or systems and apply that spacing to either:

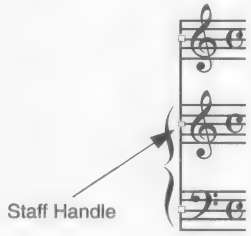
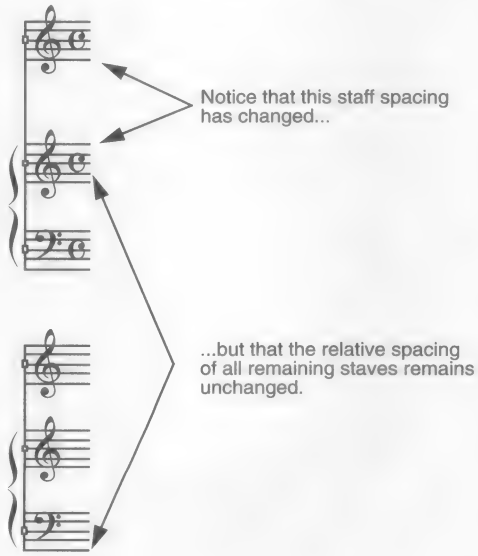
- the selected staff only, or
- all remaining staves on a page, or
- all remaining staves in a score

The following sections outline Overture's staff spacing techniques.

Adjusting Staff Spacing in a Single System

To change the spacing between a staff and the staff above it:

1. **Select Options>Show>Handles.**
   This is an optional step. Once you learn where to click on a staff or barline, you won't need to select this option. Handles are always available—they're just normally invisible. Selecting this option shows you where to click a staff or barline to edit it.

2. **Drag a staff handle up or down to change the spacing between it and the staff (or margin) above it.**

All staves below a dragged staff maintain their relative spacing.

If you drag the top staff in a system, that system will move closer to or further from the system (or margin) above it, but all other staff and system spacings are unaffected (as shown in Figure 2.12).

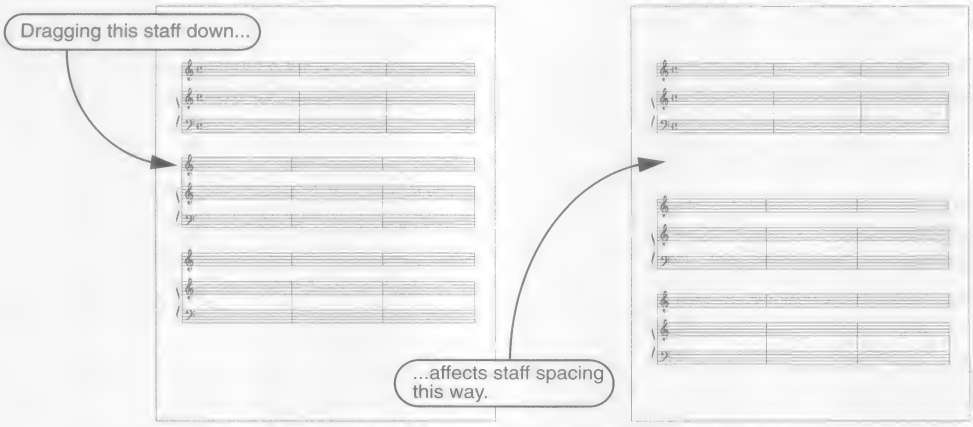


Figure 2.12: Dragging Top Staff in a Lower System

If you drag a middle staff in some system, it will move closer to or further from the staff immediately above it. All staff and system spacing below the dragged staff is unaffected (as shown in Figure 2.13).

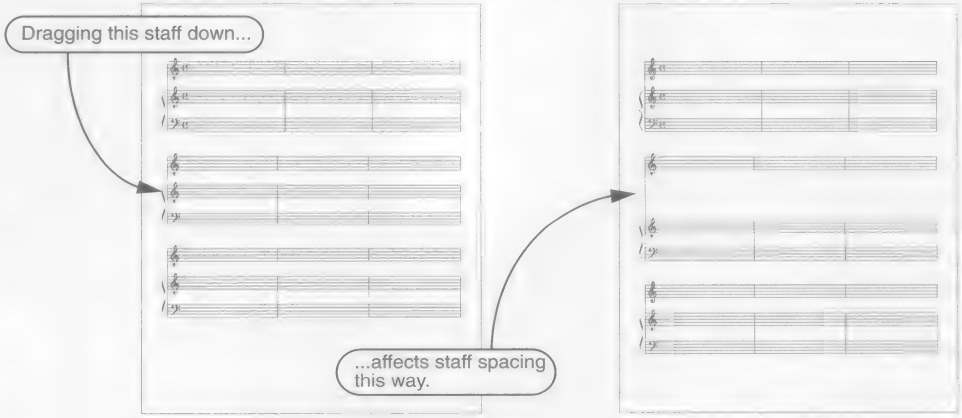


Figure 2.13: Dragging a Lower Staff

Adjusting Staff Spacing in all Systems on a Page

As you learned in the previous section, you can drag a staff to change the spacing between it and the staff (or margin) above it. If you like, you can have Overture apply the new staff spacing to all remaining systems on a page. To do so:

1. **Select Options>Show>Handles.**

   This is an optional step. Once you learn where to click on a staff or barline, you won't need to select this option. Handles are always available—they're just normally invisible. Selecting this option shows you where to click a staff or barline to edit it.

2. **Hold down the Option key and drag a staff handle up or down to change the spacing between it and the staff (or margin) above it.**

   By option-dragging, you tell Overture to apply the same spacing to all remaining systems on a page.

If you option-drag the top staff in a system, that system will move closer to or further from the system (or margin) above it, and the spacing is applied to all remaining systems on the page (as shown in Figure 2.14).

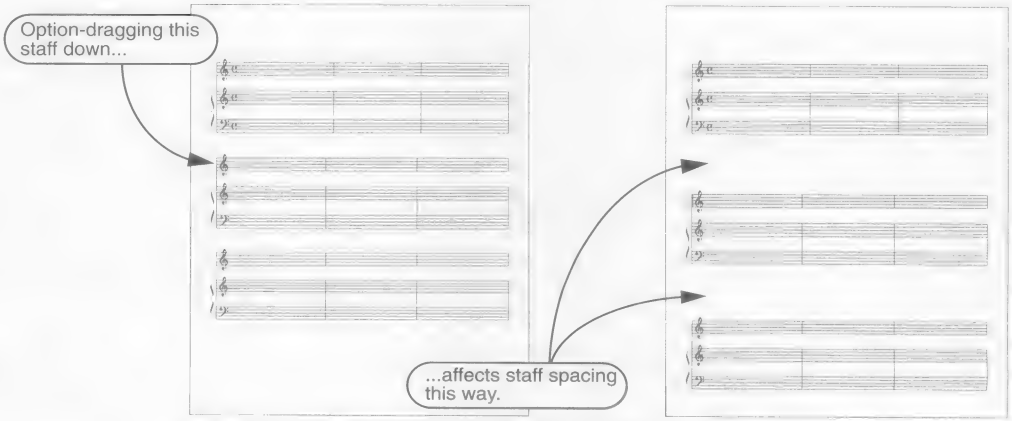


Figure 2.14: Option-Dragging Top Staff in a System

If you option-drag any other staff in a system, it will move closer to or further from the staff immediately above it, and the spacing is applied to all remaining systems on the page (as shown in Figure 2.15).

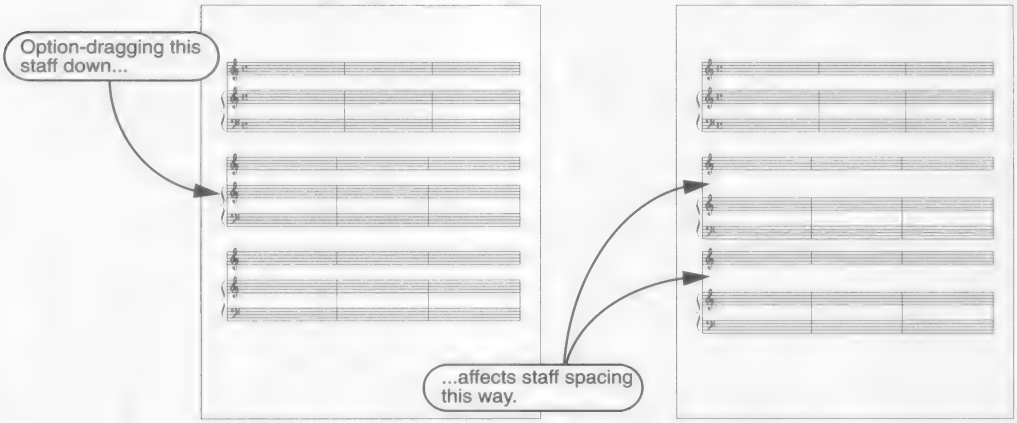


Figure 2.15: Option Dragging a Lower Staff

Adjusting Staff Spacing in all Systems in a Score

As you learned previously, you can drag a staff to change the spacing between it and the staff (or margin) above it. If you like, you can have Overture apply the new staff spacing to all remaining systems in a score. To do so:

1. **Select Options>Show>Handles.**

   This is an optional step. Once you learn where to click on a staff or barline, you won't need to select this option. Handles are always available—they're just normally invisible. Selecting this option shows you where to click a staff or barline to edit it.

2. **Hold down the Command key and drag a staff handle up or down to change the spacing between it and the staff (or margin) above it.**

   By command-dragging, you tell Overture to apply the same spacing to all remaining systems in a score.

System and staff spacing is affected by command-dragging the same as by option-dragging. The only difference is that any new spacing is applied throughout the remaining score, not just the active page.

Re-Spacing Staves

Overture's **Score>Respace Staves** command automatically re-spaces all the staves on the page according to the Engraver preferences set in the Preferences dialog box. Engraver preferences are discussed in "Engraver Preferences" on page 497.

For example, assume your score contains the page shown in Figure 2.16, and that you want to re-space the staves according to your Engraver preferences.

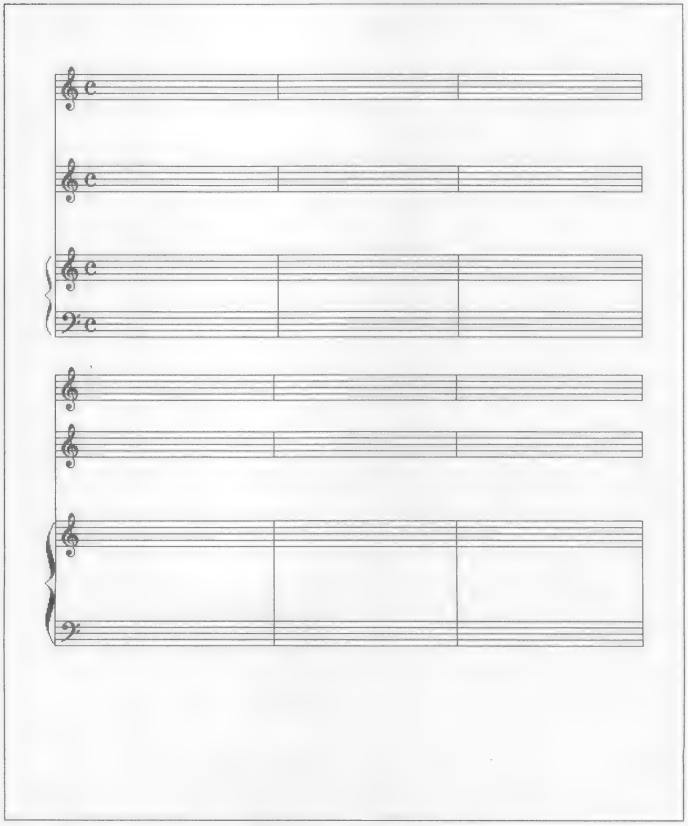


Figure 2.16: Original Staff Spacing

To respace the staves:

1. **Choose Score>Respace Staves.**
   Overture re-spaces the staves according to the Engraver preferences set in the Preferences dialog box (as shown in Figure 2.17).

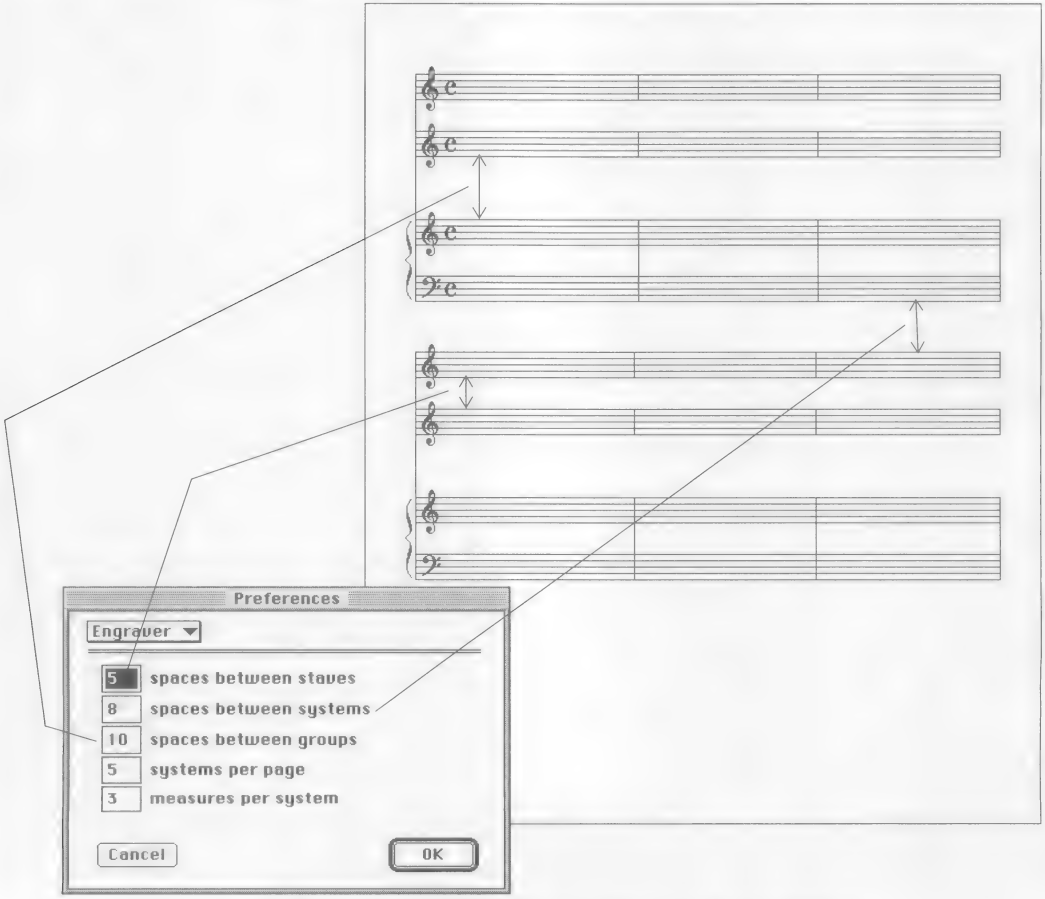


Figure 2.17: Staves Re-Spaced According to Engraver Preferences

Notice the differences between the re-spaced page shown in Figure 2.17 and the original page shown in Figure 2.16.

Adjusting Horizontal Staff Placement

You can adjust the width of any system by dragging either of its handles horizontally.

For example, assume your score contains the page shown in Figure 2.18, and that you want to indent the top system.

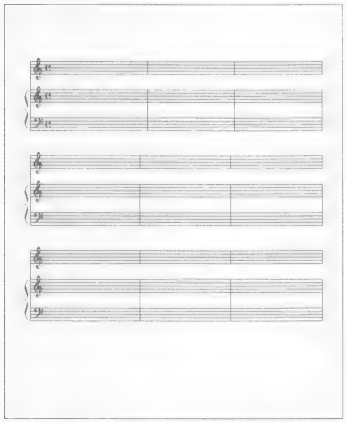
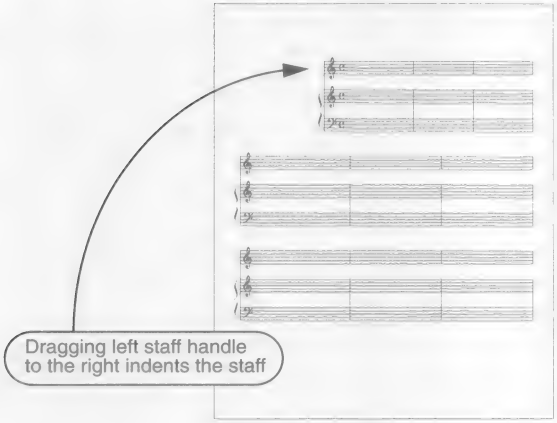


Figure 2.18: Original Staff Widths

To indent the top system:

1. **In the top system, drag any staff's left selection handle to the right.**
   Overture shortens the entire system.



You can also drag a staff's right selection handle to change a system's width. Figure 2.19 illustrates what happens when you drag a staff's right selection handle to the left.

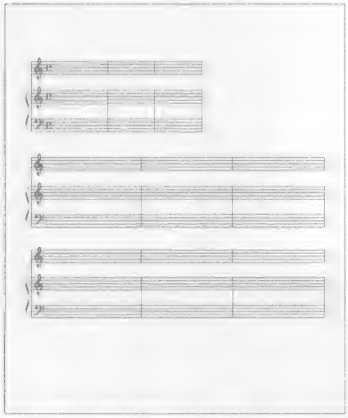
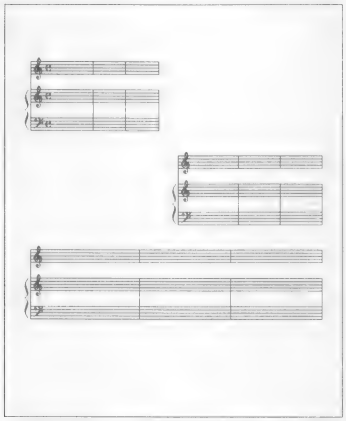



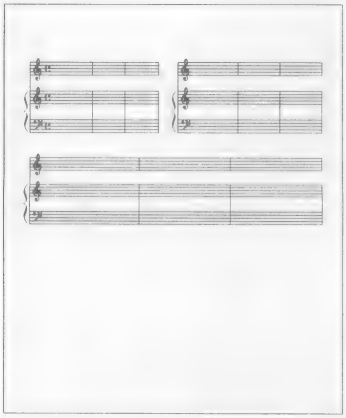
Figure 2.19: Dragging the Right Side of a Staff Horizontally

Placing Systems Side-By-Side

You can apply a combination of vertical staff positioning and staff width adjustment to place systems side-by-side in a score. To do so:

1. **Adjust the width of each system you wish to place side-by-side.**



2. **Drag the lower system up until it's parallel with the system above it.**

❑ Selecting Notation Symbols

You can select notes and symbols either individually or in groups. The following sections discuss how Overture displays selected symbols and how to select them.

Viewing Selected Symbols

Overture displays most selected notes and rests as outlines. It displays editing handles on most other types of notation symbols.

For example, when you select a note with a stem attached, Overture displays the entire note and stem as an outline.

Unselected Note

Selected Note

Similarly, when you select a rest, Overture displays it as an outline:

Unselected Rest

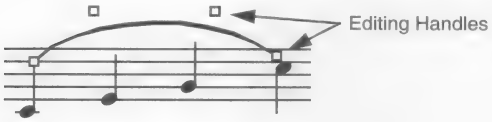
Selected Rest

When you select a note with a beam, Overture displays only the notehead as an outline. You can select beams separately, so as to edit their position and angle. Editing handles appear on all selected beams. For information about editing beams, see "Editing Beams" on page 49.

Unselected Notes

Selected Note

Selected Beam

When you select most other types of symbols, you'll see small, rectangular editing handles that appear on or around the symbol. These handles allow you to move or reshape the selected symbol.

For more information about editing selected symbols, see "Editing Notation Symbols" on page 45.

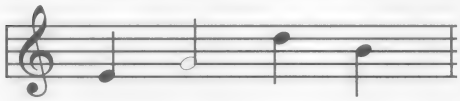
Selection Techniques

You may select notes and symbols either individually or in groups. To select notes or symbols in the Score window, Overture must be in Score mode and the Arrow Cursor tool must be active. The following sections discuss numerous selection techniques.

Selecting Individual Symbols

To select any note or symbol in the Score window:

1. **Click the Arrow Cursor button in Overture's tool bar to select the Arrow Cursor tool.**

2. **Move the cursor over the symbol you wish to select.**
   When you position the cursor over a symbol, it changes into a "Drag Cursor" (✥). The Drag Cursor always appears when you move the Arrow Cursor over an editable portion of a musical symbol.
   This and other Score window cursors are discussed in "Cursors in the Score Window" on page 58.
3. **Click the desired symbol.**
   Overture highlights it to show that it's selected.

Alternately, you could select a symbol by dragging a rectangle around it.

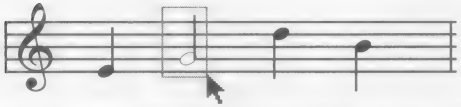



Figure 2.20: Dragging a Rectangle to Select a Symbol

Selecting Discontiguous Symbols

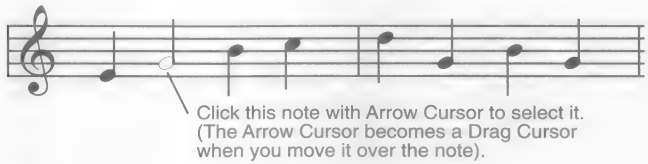
To select discontiguous notes and symbols in the Score window, hold down the command key as you click. Specifically:

1. **Using the Arrow Cursor, move the mouse over the first symbol you wish to select.**

   The cursor turns into a Drag Cursor.

2. **Click the symbol to select it.**

   Overture highlights it to show that it's selected.



3. **Command-click each additional note or symbol you wish to select.**

   Overture adds the note or symbol to the selection.

Alternately, you could select discontiguous symbols by dragging rectangles around the individual notes or symbols as you hold down the command key.

Selecting Contiguous Symbols

To select contiguous notes and symbols in the Score window, use the shift key. Specifically:

1. **Using the Arrow Cursor, move the mouse over the first symbol you wish to select.**

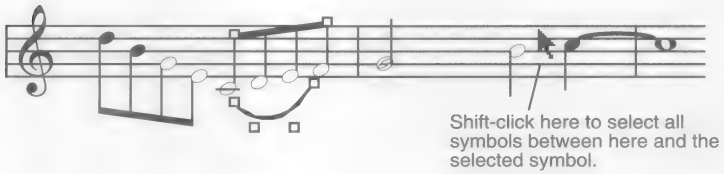
   The cursor turns into a Drag Cursor.

2. **Click the symbol to select it.**

   Overture highlights it to show that it's selected.

3. **Shift-click the space after the last symbol you wish to select.**

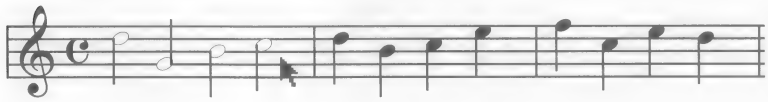
   Overture selects all notes and symbols between the first selection and the point where you shift-clicked.



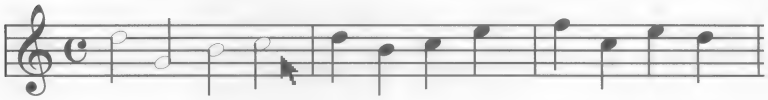
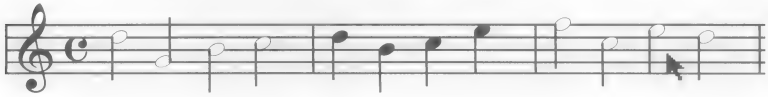
Alternately, you could select contiguous symbols by dragging a rectangle around all the desired symbols—the selection includes any symbol that the rectangle either touches or encloses.

Selecting All Symbols in a Measure

To select all symbols in a single measure:

1. **Using the Arrow Cursor, double-click any blank area in the desired measure.**
   Overture selects all the symbols in the measure.

Selecting All Symbols in Discontiguous Measures

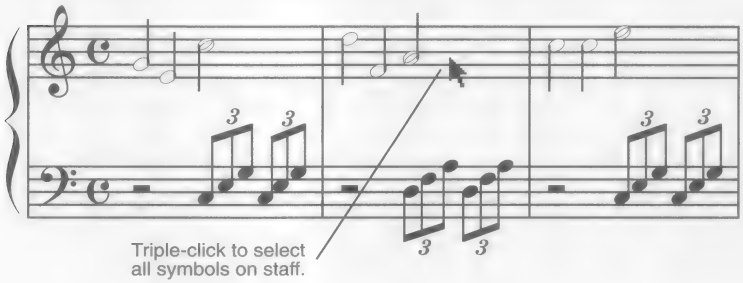
To select all symbols in discontiguous measures:

1. **Using the Arrow Cursor, double-click any blank area in one of the measures.**
   Overture selects all the symbols in the measure.

2. **Command-double-click a blank area in each additional measure.**
   Overture adds all symbols in each additional measure to the selection.

You can also use this technique to select discontiguous measures on different staves.

Selecting All Symbols on an Entire Staff Line

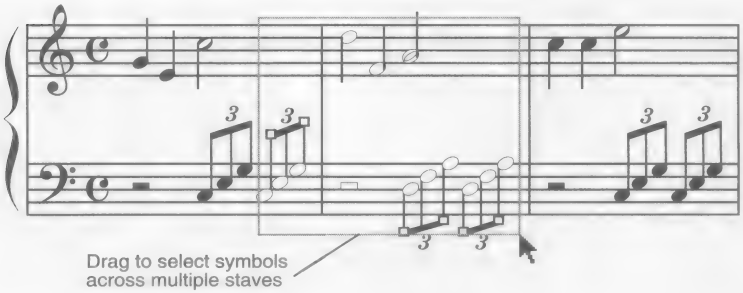
To select all symbols on an entire staff line.

1. **Using the Arrow Cursor, triple-click any blank area in the staff.**
   Overture selects all the symbols in *that* staff in *that* system.



Selecting Symbols On Different Staves

You can use any of the contiguous or discontiguous selection methods to select notes and symbols that are on different staves. In addition, you can select symbols in contiguous measures and staves by dragging a rectangle around all desired symbols.



Also, you can command-click symbols in different staves to select them.

Selecting all Symbols in a Track

You can select all symbols in a track by double-clicking with the Arrow Cursor in the margin next to the track you want selected.

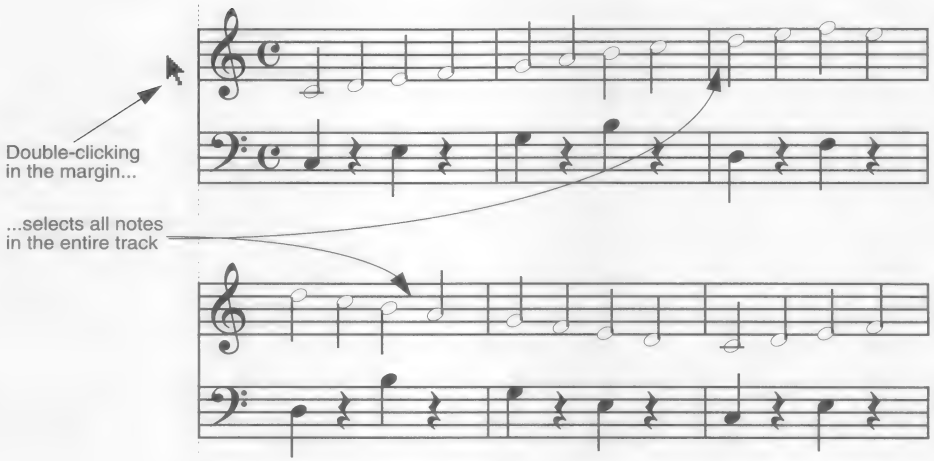
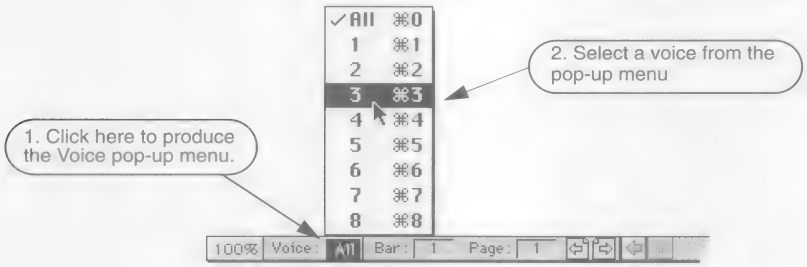



Figure 2.21: Selecting All Symbols in a Track

❑ Selecting a Voice to Enter or Edit

Each Overture staff displays up to eight voices simultaneously (for a definition of voices, see "Voice" on page 6). Select a voice using the Voice pop-up menu at the bottom of the Score window. You can select and edit only those symbols that are assigned to the selected voice. To select a voice:

1. **Click Voice in the Score Window's page view controls to open the Voice pop-up menu.**
2. **From the pop-up menu, select the voice you want to enter or edit.**
   You may also select the **All** option to edit all voices simultaneously.



When you select a particular voice, all other voices already in a score are grayed out.

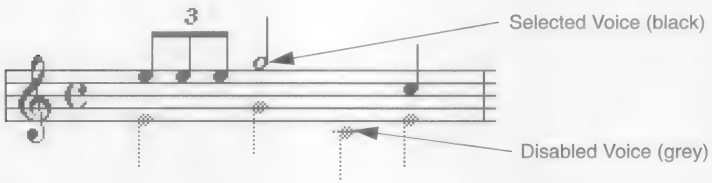


Figure 2.22: Active and Inactive Voices

In the example shown in Figure 2.22, only those notes and symbols that are assigned to the selected voice (the black one) can be edited.

> **NOTE**: When you select **All**, Overture lets you *edit* all the voices, but any new notes are automatically *entered* on Voice 1.

❑ Editing Notation Symbols

Editing Notes

You can change a note's pitch or position simply by dragging it. Drag a note up or down to change its pitch; drag a note left or right to change its position.

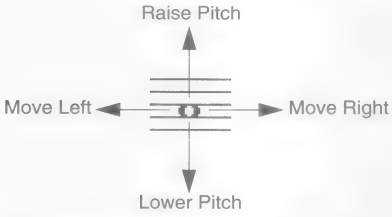


Figure 2.23: Changing Note Pitch or Position

When you position the cursor over a notehead, it changes into a "Drag Cursor" ( ). The Drag Cursor always appears when you move the Arrow Cursor over an editable portion of a musical symbol.

You can choose whether you want dragged notes to change chromatically (according to the 12-tone scale) or diatonically (according to the key of the measure). To drag notes diatonically:

1. **Choose Options>Preferences.**
   Overture opens the Preferences dialog box.
2. **In the Preferences dialog box, select General from the Preference Type pop-up menu.**
3. **Make sure that "Drag Notes Chromatically" is not checked.**

To drag notes chromatically:

1. **Choose Options>Preferences.**
   Overture opens the Preferences dialog box.
2. **In the Preferences dialog box, select General from the Preference Type pop-up menu.**
3. **Click the "Drag Notes Chromatically" check box to check it.**

You can "nudge" notes up or down through either the chromatic or diatonic scales. To do so:

1. **Select the note (or notes) whose pitch you want to change.**
2. **Type the ↑ key to nudge notes up the scale. Type the ↓ key to nudge notes down the scale.**

You can change a note's value (such as turning a quarter note into an eighth note) by first selecting it, then typing the key equivalent for a new note value. This is described in detail in "Changing Existing Note Values" on page 83.

You can duplicate a note (or most any musical symbol) by option-dragging it.

There are two ways to remove notes from a score:

- Select the Eraser tool and click the notes you wish to remove. The Eraser tool is discussed in "Eraser Button" on page 70.
- Using the Arrow Cursor, select those notes you wish to remove (as discussed in "Selecting Notation Symbols" on page 36) and type the delete key, or use the **Cut** command.

Copying Notes by Option-Dragging

You can option-drag any note to make a copy of it.

If you option-drag a note vertically, Overture creates a new note of the same duration and at the same time, but at a new pitch (thus creating a chord).

1. Original Note

2. Move the Arrow Cursor over the note (it becomes a Drag Cursor)

3. Option-drag the note up to a D. Overture creates a chord containing your original note (G) and the new note (D)

Figure 2.24: Option-Dragging a Note Vertically to Create a Chord

If you option-drag any note in a chord horizontally, Overture creates a copy of the entire chord.

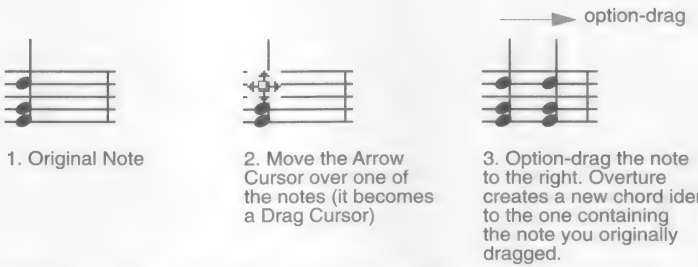

option-drag
1. Original Note
2. Move the Arrow Cursor over one of the notes (it becomes a Drag Cursor)
3. Option-drag the note to the right. Overture creates a new chord identical to the one containing the note you originally dragged.

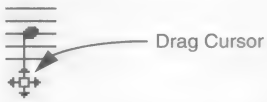
Figure 2.25: Option-Dragging a Chord Horizontally to Create a Copy

You can also copy notes by selecting them and using standard Macintosh copy and paste commands. For more information, see "Chapter 24: Edit Menu".

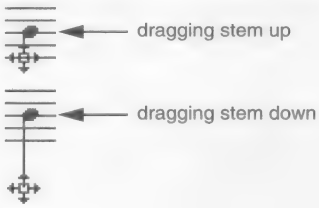
Editing Stems

To change a stem's length:

1. **Move the cursor over the end of a stem.**
   The cursor changes into a Drag Cursor.



2. **Drag the end of the stem up or down to change its length.**



To return a stem to its default length.

1. **Select the notes whose stems you wish to reset to their default length.**
2. **Choose Notes>Stem>Default Stem Length.**
   Overture resets the selected stems to their default length.

To set a stem's direction:

1. **Select the notes whose stem directions you wish to set.**

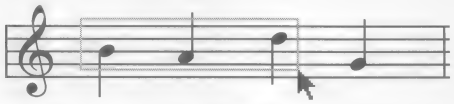



Figure 2.26: Original Notation

2. **Choose either Notes>Stem>Stem Up or Notes>Stem>Stem Down.**
   Overture makes the selected stems point in the chosen direction.

Figure 2.27: Notation After Applying Stem Up Command

To hide a stem:

1. **Select the notes whose stems you wish to hide.**
2. **Choose Notes>Stem>Hide Stem.**
   Overture hides the selected stem.
   This is a particularly useful feature for tablature notation. For more information about tablature notation, see "Chapter 10: Tablature Button".

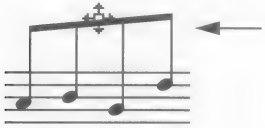
To show a hidden stem:

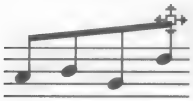
1. **Select the notes whose stems you wish to show.**
2. **Choose Notes>Stem>Show Stem.**
   Overture shows the stem for the selected note.

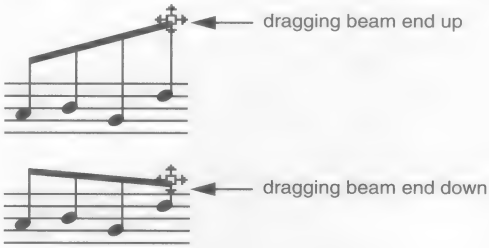
Editing Beams

You can change a beam's height or angle simply by dragging it. To change the height of a beam:

1. **Move the Arrow Cursor over the center of a beam.**
   The cursor turns into the Drag Cursor.

2. **Drag the beam up or down to change its height.**

To change the angle of a beam:

1. **Move the Arrow Cursor over either end of the beam.**
   The cursor turns into the Drag Cursor.

2. **Drag the end of the beam up or down to change its angle.**



There are two ways to remove beams from a score:

- Select the Eraser tool and click the beams you wish to remove. The Eraser tool is discussed in "Eraser Button" on page 70.
- Using the Arrow Cursor, select those beams you wish to remove (as discussed in "Selecting Notation Symbols" on page 36) and type the delete key.

You can use one of the **Notes>Beam** commands to change how notes are beamed, and you can even beam across barlines and across staves. For more information, see "Beam" on page 450.

Editing Rests

Drag any rest to move it. You can even move rests up and down on a staff—this is particularly useful when you notate more than one voice on a single staff.

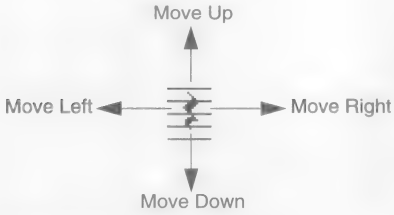


Figure 2.28: Moving Rests

You can "nudge" rests up, down, left or right in small increments. To do so:

1. **Select the rest (or rests) whose position you want to change.**
2. **Type the ↑ key to nudge rests upward. Type the ↓ key to nudge rests down. Type the ← key to nudge rests left, and type the → key to nudge rests to the right.**

There are two ways to remove rests from a score:

- Select the Eraser tool and click the rests you wish to remove. The Eraser tool is discussed in "Eraser Button" on page 70.
- Using the Arrow Cursor, select those rests you wish to remove (as discussed in "Selecting Notation Symbols" on page 36) and type the delete key (or choose **Edit>Cut** or **Edit>Clear**).

Editing Other Notation Symbols

There are also techniques for editing slurs, ties, glissandos, trill sections, arpeggios, chord symbols, text, and numerous other musical symbols. Each of these is discussed when the symbols are first introduced in "Part 2: The Tool Bar".

❑ Adjusting Note Spacing

There are numerous ways to adjust the spacing of notes in the Score window:

- Drag notes (or groups of notes) to change their position relative to other notes.
- Nudge notes (or groups of notes) with the Macintosh keyboard's arrow keys to make small changes in their position relative to other notes.
- Display and modify Beat Charts.
- Change the bar width to expand or contract the spacing of notes in a measure.
- Automatically position notes. There are three ways to do this:
  1. automatically align them with existing Beat Charts upon entry (using the **Options>Auto Position** option).
  2. automatically calculate new Beat Charts and align existing notes (using the **Measures>Justify** command).
  3. automatically adjust measure width and spacing based on the current Allotment Table and on the existing Beat Charts (using the **Score>Recalc Layout** command).

The following sections detail each of the preceding techniques.

Dragging Notes

You can drag a note to change its position relative to other notes.

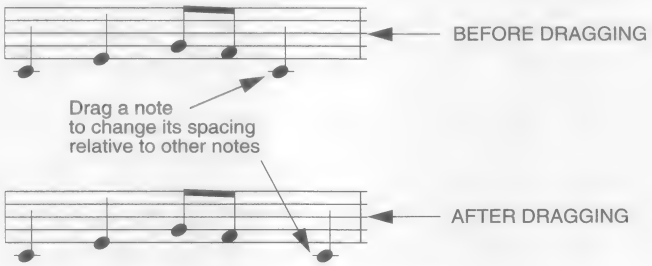


Figure 2.29: Dragging To Change Note Spacing

Also, you can drag any note in a chord to change the horizontal spacing of the entire chord.

Nudging Notes

You can "nudge" notes either left or right in small increments. To do so:

1. **Select the note (or notes) you want to nudge.**
2. **Type the ← key to nudge the notes to the left. Type the → key to nudge the notes to the right.**

   Each horizontal nudge moves the symbol approximately a single pixel. Overture prints at a resolution of 1/72 of an inch so, at 100% scaling, you can nudge symbols at a resolution of 1/72 of an inch on the printed page.

Using Beat Charts

Instead of dragging individual notes to change their relative spacings, you might find it easier to modify the beat spacing. Overture illustrates a measure's beat spacing in a *Beat Chart*. Beat Charts appear above a measure and mark each beat in the measure with a small rectangular handle.

Use Beat Charts to view the individual beats (or pulses) in a measure and to modify the spacing of those beats. To do so:

1. **Using the Arrow Cursor, click anywhere in the desired measure to make it the active measure.**

Figure 2.30: Activating a Measure to Modify

2. **Select Options>Show>Beat Chart.**
   Overture produces a Beat Chart over the active measure.

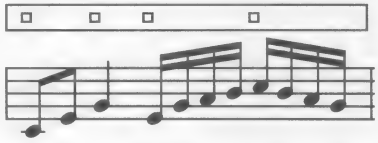



Figure 2.31: Measure With Beat Chart Display

The Beat Chart contains small square handles that represent each beat in the measure. The measure shown in Figure 2.31 is in 4/4 time, so it contains four handles—one at the start of each beat.

3. **Drag one of the beat handles to a new position.**
   Figure 2.32 shows the third beat being dragged to the right.

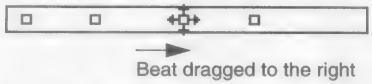


Figure 2.32: Dragging a Beat

Notice, in Figure 2.33, that the group of sixteenth notes in the third beat are now closer together, and that there is now more space between the second and third beats.

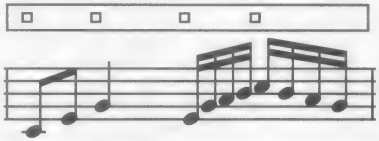



Figure 2.33: Measure with Modified Beat Chart

To hide a Beat Chart:

1. **Using the Arrow Cursor, click anywhere in the desired measure to activate it.**
2. **Select Options>Show>Beat Chart.**
   Overture hides the active measure's Beat Chart.

NOTE: Overture actually displays *pulses*. Measures usually contain the same number of beats as pulses, but you can use the Set Meter dialog box to set a number of pulses that's different than the number of beats. See "Set Meter" on page 411 for more details.

Changing Bar Widths

You can proportionally compress or expand the spacing between all notes in a measure by changing the width of the bar. To do so:

1. **Select Options>Show>Handles.**

   This is an optional step. Once you learn where to click on a staff or barline, you won't need to select this option. Handles are always available—they're just normally invisible. Selecting this option shows you where to click a staff or barline to edit it.

Figure 2.34: Measure with Handles

2. **Drag the desired bar's handle to the left or right.**

   Notice, in Figure 2.35, that the middle bar was dragged to the left. This resulted in tighter spacing in the first measure and wider spacing in the second.

Figure 2.35: Measure with Modified Bar Width

NOTE: Bar widths also change when you use the **Measures>Wrap Left** or **Measures>Wrap Right** commands since these actions place a different number of bars on a single, fixed width line. For more information about wrapping measures, see "Wrap Left" on page 401 and "Wrap Right" on page 403.

Automatic Positioning

There are three ways to automatically space notes in a score. The following discusses the differences between these three automatic note spacing algorithms:

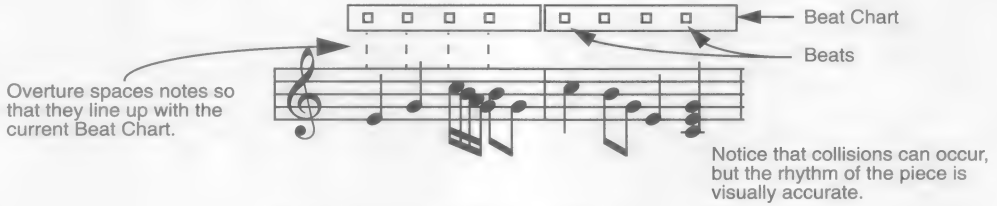
- **Options>Auto Position**: When you select this option, Overture automatically spaces any new notes that you enter. Overture spaces notes according to the measure's *existing* Beat Chart without changing the width of the measure.

Beat Chart
Beats
Overture spaces notes so that they line up with the current Beat Chart.
Notice that collisions can occur, but the rhythm of the piece is visually accurate.

Figure 2.36: Auto Positioned Notes

For more information about Beat Charts, see "Using Beat Charts" on page 53. For a detailed discussion of the **Options>Auto Position** option, see "Auto Position" on page 482.

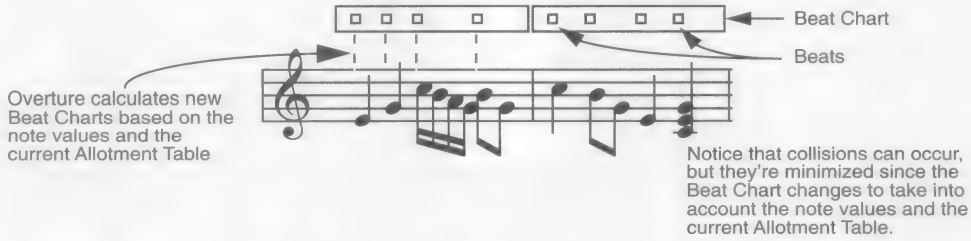
- **Measures>Justify**: When you choose this command, Overture calculates a *new* Beat Chart based on the note values and the amount of space allocated to them in the current Allotment Table. It then spaces notes accordingly (without changing the width of the measure).

Beat Chart
Beats
Overture calculates new Beat Charts based on the note values and the current Allotment Table
Notice that collisions can occur, but they're minimized since the Beat Chart changes to take into account the note values and the current Allotment Table.

Figure 2.37: Justified Measures

For more information about Beat Charts, see "Using Beat Charts" on page 53. For a brief description of Allotment Tables, see "About Allotment Tables" on page 57. For a detailed discussion of the **Measures>Justify** command, see "Justify" on page 437.

- **Score>Recalc Layout**: When you choose this command, Overture calculates a new width for each measure in the score based on the actual note spacing defined in your current Allotment Table and on the existing Beat Chart.

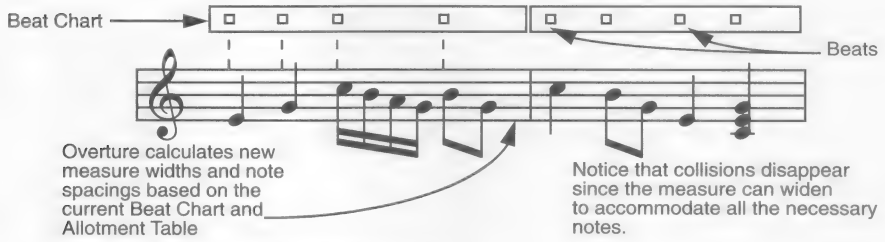

Beat Chart
Beats
Overture calculates new measure widths and note spacings based on the current Beat Chart and Allotment Table
Notice that collisions disappear since the measure can widen to accommodate all the necessary notes.

Figure 2.38: Recalculated Layout

For more information about Beat Charts, see "Using Beat Charts" on page 53. For a brief description of Allotment Tables, see "About Allotment Tables" on page 57. For a detailed discussion of the **Score>Recalc Layout** command, see "Recalc Layout" on page 394.

About Allotment Tables

Allotment Tables determine the amount of horizontal space occupied by each note on a staff, relative to other note values. For example, it's generally desirable to have an eighth note occupy more space than a sixteenth note (though not twice as much space)—thus giving some visual feedback as to the rhythm of a piece. You can create and save any number of Allotment Tables. To load an Allotment Table into Overture, simply choose **File>Load Library**. For more information about creating and editing Allotment Tables, see "Allotment Table" on page 333.

❑ Cursors in the Score Window

Overture uses a number of different cursors depending on the function you're about to perform. The following is a list of Overture cursors that appear in the Score window:

Arrow Cursor: The Arrow Cursor is Overture's basic operating cursor. It may change form when you move it over various tools, symbols, staves, or text. Select the Arrow Cursor by clicking the Arrow Cursor tool in the Tool Bar or by typing the letter C (unless you're in a text entering mode). For more information, see "Arrow Cursor Button" on page 67.

Drag Cursor: The Drag Cursor appears automatically any time you move the Arrow Cursor over any symbol's edit handle. It indicates that you can edit or drag the symbol.

Eraser Cursor: Use the Eraser Cursor to delete musical symbols by clicking them. Select the Eraser Cursor by clicking the Eraser Cursor tool in the Tool Bar or by typing the letter E (unless you're in a text entering mode). For more information, see "Eraser Button" on page 70.

Scale Cursor: Use the Scale Cursor to resize notes, staves, clefs and dynamics by clicking them. Select the Scale Cursor by clicking the Scale Cursor tool in the Score mode Tool Bar. For more information, see "Scale Button" on page 70.

I-Beam Cursor: The I-Beam Cursor appears over any editable text.

Crosshair Cursor: The Crosshair Cursor appears over the Score window whenever you've selected a symbol to insert. There are three types of crosshair cursors:

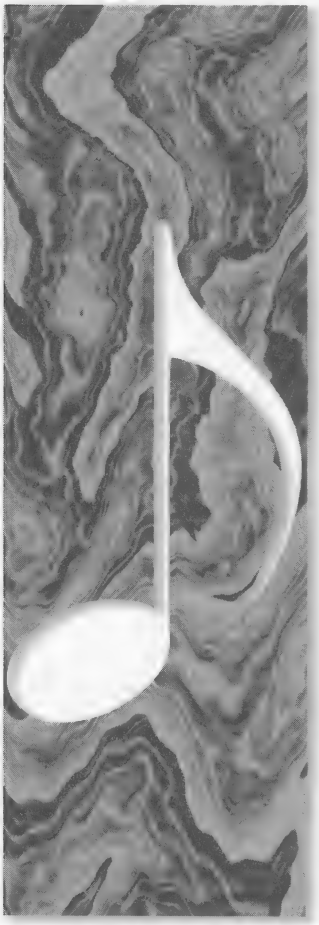
This crosshair appears when the cursor is directly over a staff and indicates that the action you're about to perform applies to this staff.

This crosshair appears when the cursor is above a staff. It indicates that the action you're about to perform applies to the staff immediately below the cursor.

This crosshair appears when the cursor is below a staff. It indicates that the action you're about to perform applies to the staff immediately above the cursor.

There are numerous other cursors associated with Overture's Graphic window. For more information about these cursors, see "Chapter 19: Graphic Window".

PART 2: The Tool Bar



CHAPTER 3: Tool Bar Overview

The tool bar contains many of the tools and palettes you need for entering and editing scores in the Score window. Use the Tool Bar to:

- select cursor tools
- enter notes, rests, ornaments, articulations, chords, and other musical symbols
- enter and place text
- set a transcription quantization level

To open the Tool Bar, choose **Windows>Tool Bar**.

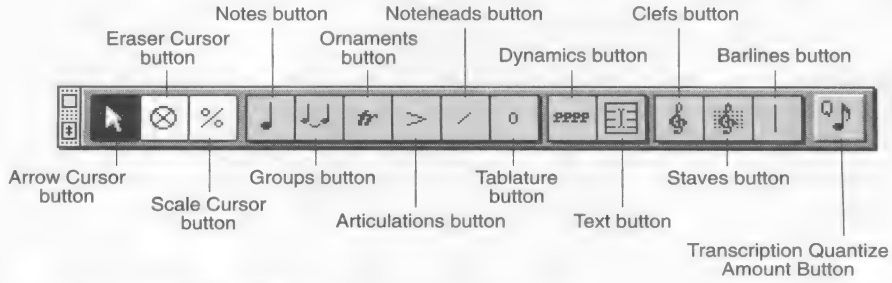


Figure 3.1: Typical Tool Bar

❑ Anatomy of the Tool Bar

As shown in Figure 3.1, the Tool Bar contains a wealth of buttons and features. These can basically be grouped into three areas:

- Cursor buttons
- Palette buttons
- Transcription Quantize Amount button

Read the following sections for an overview of each of the three button groups.

Cursor Buttons

Use these three buttons to change the operational mode of the cursor. Use the Arrow Cursor to select symbols and capture PICT and EPS graphics. Use the Eraser Cursor to delete symbols. Use the Scale Cursor to scale symbols.

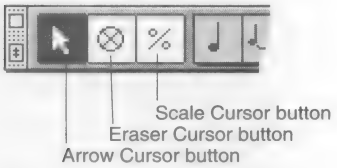


Figure 3.2: The Cursor Buttons in the Tool Bar

See "Chapter 4: Cursor Buttons" for detailed information about each of these buttons.

Palette Buttons

The next eleven Tool Bar buttons are called *palette buttons*. The icon shown in each palette button changes to show the most recently selected tool.

Figure 3.3: The Palette Buttons

Use palette buttons to either:

- open pop-up tool menus, or
- produce tear-off tool palettes

Pop-Up Tool Menus

To open a pop-up tool menu:

1. **Press and hold the mouse on a palette button.**
   Overture produces a pop-up menu of related musical tools.

Figure 3.4: Typical Pop-Up Palette Button Menu

2. **While still holding the mouse button, move the cursor over the desired tool (highlighting it), then release the mouse button.**

Floating Tool Palettes

You can create a floating palette by "tearing-off" a menu. To tear-off a menu:

1. **Press and hold the mouse on the desired palette button.**
2. **Continue to hold down the mouse button and drag the cursor outside the boundary of the original menu (as shown in Figure 3.5).**
   When you do so, an outline of the menu appears and moves along with the cursor.

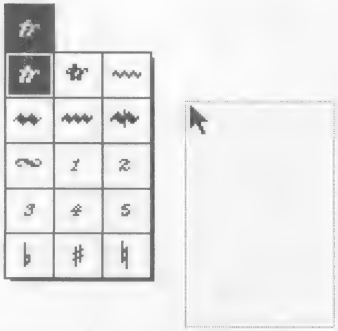


Figure 3.5: Tearing Off A Menu

3. **Release the mouse button.**
   The menu will be displayed in the position indicated by the outline.

Once you "tear-off" a menu, it becomes a *floating palette*. Palettes float in front of any open windows on your computer screen. Because of this, they never get hidden by any open windows and their tools are always accessible.

Figure 3.6 shows a typical floating palette.

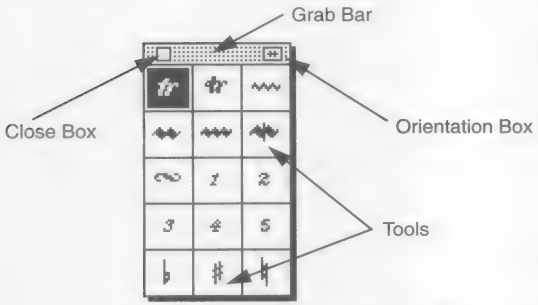


Figure 3.6: Anatomy Of A Palette

To move a floating palette, drag its grab bar.

To close a floating palette, click the close box in its upper left corner.

To select one of the tools in a floating palette, move the cursor over the desired tool and click it.

To switch between vertical and horizontal palettes, click the thin rectangular orientation box. Overture remembers each palette's orientation and always displays a palette as it was last displayed.

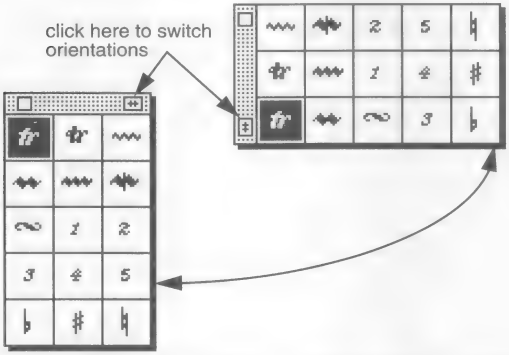


Figure 3.7: Switching Between Horizontal and Vertical Palette Orientation

Each Palette button is discussed in its own chapter beginning with "Chapter 5: Notes Button" and ending with "Chapter 15: Barlines Button".

Transcription Quantize Amount Button

Use this button to set Overture's transcription quantization level. The button always shows the currently selected transcription quantize value.

See "Chapter 16: Transcription Quantize Amount Button" to learn how to use this button.

❑ Flipping the Tool Bar

You can switch the tool bar's orientation from horizontal to vertical by clicking the thin rectangular orientation box. Overture remembers the tool bar's orientation and always displays it as it was last oriented.

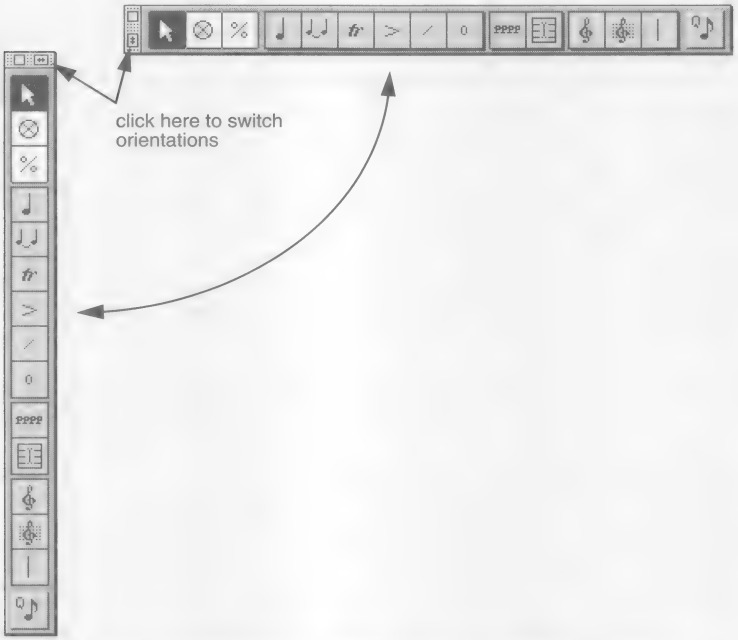


Figure 3.8: Switching Between Horizontal and Vertical Tool Bar Orientations

CHAPTER 4: Cursor Buttons

❑ Arrow Cursor Button

Click the Arrow Cursor button to select the Arrow Cursor tool. Use the Arrow Cursor ( ) to select or drag musical symbols, staves and text.

> **SHORTCUT**: You can type the letter "C" (for "Cursor") to activate the Arrow Cursor (unless you're in one of Overture's text entering modes). If you type the letter "C" and the Arrow Cursor is already active, Overture selects the last tool you used before selecting the Arrow Cursor tool. This is a great way to toggle between the Arrow Cursor and a specific tool during editing.

If you press and hold the Arrow Cursor button, Overture opens a pop-up menu of graphic capture options.

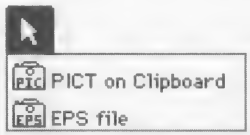


Figure 4.1: Graphics Capture Pop-Up Menu

As shown in Figure 4.1, you can capture two types of graphic files:

- **PICT** file: Select the **Pict on Clipboard** option to capture a PICT graphic directly to the Macintosh Clipboard.

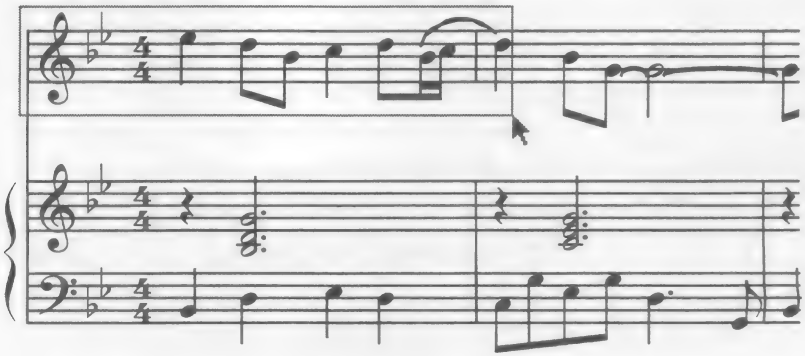
  PICT stands for *Macintosh Picture* and is the Macintosh's native graphics format. PICT files use QuickDraw to display and print high resolution graphics. You can paste PICT files into most any Macintosh graphics program, word processor or page layout program and print them on any QuickDraw compatible printer.
- **EPS** file: Select the **EPS file** option to capture an EPS graphic and save it to disk.

  EPS stands for *Encapsulated PostScript*, which is a common high resolution graphics format that requires a PostScript printer to output. Most high-end graphics applications and page layout programs can import EPS graphics.

The following sections discuss how to capture both PICT and EPS graphics from within Overture.

Capturing PICT Graphics

To capture a PICT graphic to the Macintosh Clipboard:

1. **Press and hold the Arrow Cursor button.**
2. **Select PICT on Clipboard from the pop-up menu.**
3. **In the Score window, draw a rectangle around the portion of the score you want to capture.**

The rectangular outline remains on the screen and represents the area that Overture will capture to a PICT file.

4. **If desired, press and hold the mouse button inside the rectangle and drag it to reposition it.**
5. **If desired, drag the lower right corner of the rectangle to resize it.**
6. **Double-click inside the rectangle.**

   Overture captures the graphics enclosed in the rectangle and places a PICT copy on the Macintosh Clipboard.

You can then paste the PICT file into other programs (such as word processors, graphics programs, or page layout packages), or you can paste it into this or any another Overture score.

When you paste a PICT file into a score, it's pasted with a *white* background into the active measure. When you merge a PICT file into a score, it's merged with a *transparent* background into the active measure. PICT files are attached to specific measures, but you can reposition them by dragging. To erase a PICT file that you've pasted into a score, click it with the Eraser Cursor.

PICT files are a great way to create non-standard symbols. You could create a unique symbol library in an illustration program, store them in a scrapbook, and merge them into an Overture score.

NOTE: The PICT file does not contain the actual font, so the System folder must contain the Aloisen font (and any necessary text fonts) whenever you print or view this PICT file.

Capturing EPS Graphics

To capture an EPS graphic and save it to disk:

1. **Press and hold the Arrow Cursor button.**
2. **Select EPS file from the pop-up menu.**
3. **In the Score window, draw a rectangle around the portion of the score you want to capture.**

   The rectangular outline remains on the screen and represents the area that Overture will capture to an EPS file.
4. **If desired, drag the rectangle to reposition it.**
5. **If desired, drag the lower right corner of the rectangle to resize it.**
6. **Double-click inside the rectangle.**

   Overture opens a standard Macintosh Save As dialog box. Use the dialog box to name the EPS file and select a folder in which to store it.

You can then paste the EPS file into other programs such as word processors, graphics programs, or page layout packages.

NOTE: The EPS file does not contain the actual font, so the System folder must contain the Aloisen font (and any necessary text fonts) whenever you print or view this EPS file.

❑ Eraser Button

Click the Eraser button to select the Eraser tool. The cursor becomes an eraser (⊗) when you move it over the Score window. Use the Eraser tool to delete musical symbols by clicking them.

SHORTCUT: You can type the letter "E" (for "Eraser") to activate the Eraser tool (unless you're using one of Overture's text-entering tools).

❑ Scale Button

Click the Scale button to select the Scale tool. The cursor becomes a percent sign (%) when you move it over the Score window. Use the Scale tool to resize notes, staves, clefs and dynamics.

To use the Scale tool:

1. **Click the Scale button.**
2. **In the Score window, select the staff, notes, clef or dynamics you wish to scale.**
   Overture produces the Set Scale Factor dialog box.

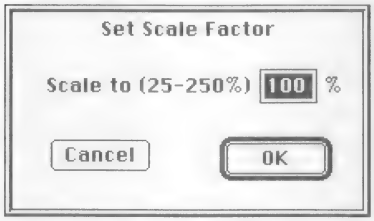
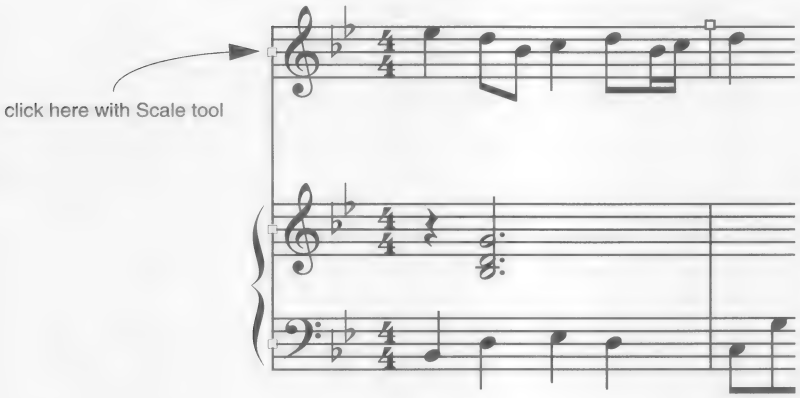


Figure 4.2: Set Scale Factor Dialog Box

3. **Enter the desired scale factor in the dialog box and click the OK button.**
   Overture scales the selected symbol(s) by the indicated factor.

Scaling Staves

It is sometimes desirable to create auxiliary staves that are smaller than other staves. Auxiliary staves are often used in chamber music as "cue" lines, showing what all the instruments are playing. Auxiliary staves are also used to notate suggested alternatives, corrections or embellishments to a section of the score. Overture allows you to scale staves from 25% to 250% of their normal size. To do so:

1. **Using the Scale tool, click a staff handle.**
   Staff handles are located at either end of the staff on the middle line.
   If you're not sure where the staff handle is, select **Options>Show>Handles** to display it.

2. **Select a scale factor in the Scale Factor dialog box, then click the OK button.**

   Overture scales the selected staff (and all musical symbols on that staff) by the indicated factor.

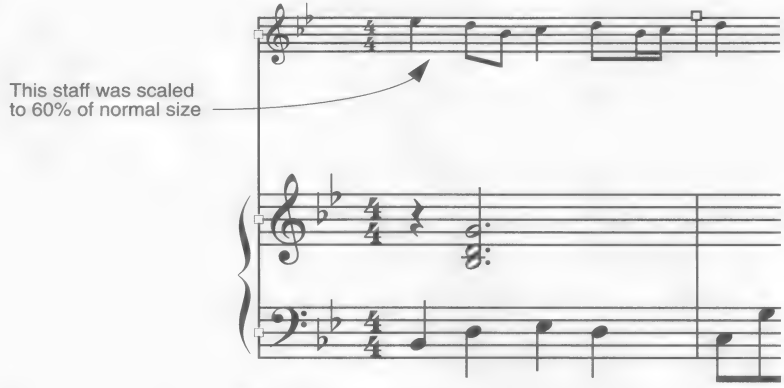



Figure 4.3: Alternate Staff

Scaling Multiple Staves

You can scale multiple staves by dragging a marquee around the left edge of the staves you want scaled.

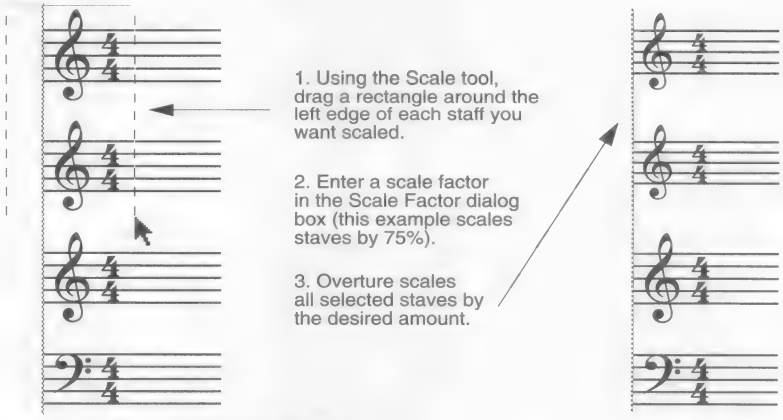
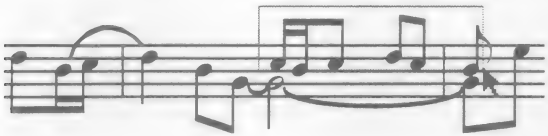

1. Using the Scale tool, drag a rectangle around the left edge of each staff you want scaled.
2. Enter a scale factor in the Scale Factor dialog box (this example scales staves by 75%).
3. Overture scales all selected staves by the desired amount.

Figure 4.4: Scaling Multiple Staves

Scaling Notes

Sometimes alternate passages aren't notated on a separate staff, but on the same staff as the main score. This is common in popular vocal music when repeated sections have slightly different melody lines. To indicate the alternate passage, small notes are used. Overture allows you to scale notes from 25% to 250% of their normal size. To do so:

1. **Using the Scale tool, click a note or drag a rectangle around a group of notes.**

Overture opens the Set Scale Factor dialog box.

2. **Select a scale factor in the Scale Factor dialog box and click the OK button.**
Overture scales the selected note(s) by the indicated factor.

Figure 4.5: Scaling Notes to Indicate Alternate Lines

It's also common to use small notes to indicate rapid note passages or other types of melodic ornamentation.

Scaling Clefs

To scale clefs:

1. **Using the Scale tool, click a clef.**
You cannot scale the first clef in a score; only clefs in the middle of a score can be scaled.
2. **Select a scale factor in the Scale Factor dialog box, and click the OK button.**
Overture scales the selected clef by the indicated factor.

Scaling Dynamics

Sometimes different voices on a staff will have different dynamics levels. You can scale the various dynamic markings to more clearly indicate which dynamics refer to which voice. To do so:

1. **Using the Scale tool, click a dynamics marking (or draw a rectangle around a group of dynamics).**
2. **Select a scale factor in the Scale Factor dialog box, and click the OK button.**
   Overture scales the selected dynamic(s) by the indicated factor.

CHAPTER 5: Notes Button

The Notes button always contains the icon of the most recently selected tool.

Press and hold the mouse on the Notes button to open the Notes pop-up menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

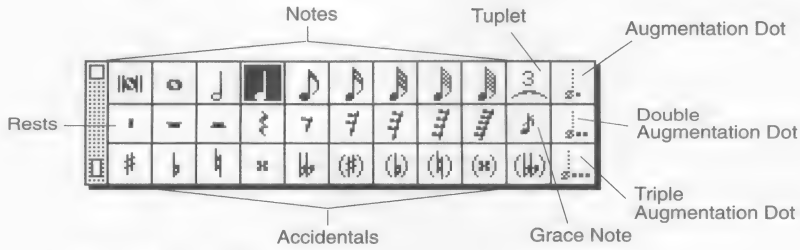


Figure 5.1: Notes Palette

SHORTCUT: If you're not in one of Overture's text-entering modes and you type the letter P, Overture opens the Notes palette and places it directly underneath your cursor. When you open the Notes palette this way, it automatically closes after a single tool selection. If the Notes palette is already open, typing P moves the open palette directly under your cursor, no matter where it is on the screen.

Tool Overview

The Notes palette shown in Figure 5.1 contains the following tools:

- **Notes**: Select one of these tools to insert a note of that value. The palette contains (from L to R): double whole note; whole note; half note; quarter note; 8th note; 16th note; 32nd note; 64th note; 128th note.
- **Rests**: Select one of these tools to insert a rest of that value. The palette contains (from L to R): double whole rest; whole rest; half rest; quarter rest; 8th rest; 16th rest; 32nd rest; 64th rest; 128th rest.
- **Accidentals**: Select one of these tools to insert an accidental. The palette contains (from L to R): sharp; flat; natural; double sharp; double flat; courtesy sharp; courtesy flat; courtesy natural; courtesy double sharp; courtesy double flat.
- **Augmentation Dots**: Select one of the three augmentation dot tools to turn the selected note or rest tool into a dotted note or rest.
- **Tuplet**: Use this tool to turn the selected note or rest tool into a tuplet whose value was last defined in the Tuplets dialog box. The default tuplet value is a triplet. The Tuplets dialog box is discussed in "Tuplet" on page 457.
- **Grace Note**: Use this tool to insert a grace note into your score. See "Grace Notes" on page 83 for more information.

❑ Using the Notes Palette

Use the Notes palette to insert notes, rests, or accidentals. You can use the Notes palette with the mouse or with a combination of the mouse and the Macintosh keyboard.

Mouse Entry Method

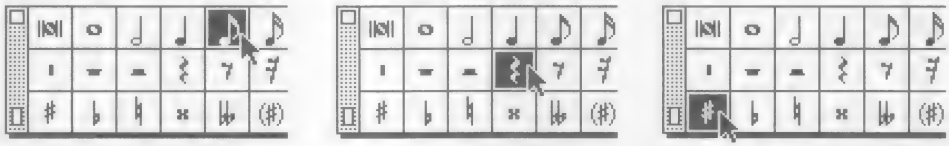
To insert notes, rests or accidentals using only the mouse:

1. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**

   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8. If you type ⌘-0, Overture will display all voices but enter notes only on Voice 1.

2. **Select the desired symbol from the Notes palette (or pop-up menu).**

   Figure 5.2 shows three separate examples: note selection; rest selection; and accidental selection.



Selecting a Note Tool | Selecting a Rest Tool | Selecting an Accidental Tool

Figure 5.2: Selecting a Tool From the Notes Palette

3. **Move the cursor to where you want to place the symbol.**

   The cursor becomes a crosshair (+)when you move it over the Score window. All the different cursor types are discussed in "Cursors in the Score Window" on page 58.

   Position notes both vertically and horizontally. If **Auto Position** is checked in the **Options** menu, then horizontal placement is automatically justified according to the measure's Beat Chart and the note might not be inserted exactly where you click. Spacing within beats is determined by the current Allotment Table.

   Position rests horizontally within the staff. If **Auto Position** is checked in the **Options** menu, then horizontal placement is automatically justified according to the measure's Beat Chart and the rest might not be inserted exactly where you click. Spacing within beats is determined by the current Allotment Table.

   Position accidentals by clicking the cursor on the note to which you wish to apply the accidental.

Figure 5.3 shows where to position the cursor to insert either a note, rest or accidental.

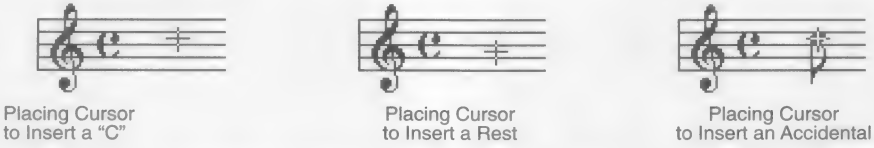


Figure 5.3: Placing Notes, Rests, and Accidentals

4. **Click the mouse to insert the symbol in the score.**
   Figure 5.4 shows an inserted note, rest and accidental.

Figure 5.4: Inserted Note, Rest, and Accidental

Macintosh Keyboard and Mouse Entry Method

You can use Macintosh keyboard shortcuts to select tools from the Notes palette without using the mouse. Table 1 shows the relationship between Macintosh keys and Notes palette values.

Key	Function
1	Select whole note
2	Select half note
4	Select quarter note
8	Select eighth note
6	Select sixteenth note
5	Select thirty-second note
3	Toggle triplet on or off
.	Toggle augmentation dot on or off
R	Toggle between note or rest
S	Select accidental sharp tool
F	Select accidental flat tool
N	Select accidental natural tool
G	Toggle grace note on or off

Table 1: Notes Palette Keyboard Equivalents

To enter notes using a combination of the Macintosh keyboard and the mouse:

1. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**
   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8, or type ⌘-0 to select all voices.
2. **Type the number key corresponding to the duration of the note you wish to enter.**
   For example, to select an eighth note, type 8.
3. **Position the cursor in the score and click.**
   Overture enters the note in your score.

To enter dotted notes using a combination of the Macintosh keyboard and the mouse:

1. **Type the number key corresponding to the duration of the note you wish dotted, then type the period key.**
   For example, to enter a dotted sixteenth note, type 6, then type .
2. **Position the cursor in the score and click.**
   Overture enters a dotted note in your score.

To enter rests using a combination of the Macintosh keyboard and the mouse:

1. **Type the number key corresponding to the duration of the rest you wish to enter.**
   For example, if you wanted to insert an eighth note rest, type an 8.
2. **Type an R to specify that you want to enter a rest of this value.**
3. **Position the cursor in the score and click.**
   Overture enters the rest in your score.
   You can cycle through rest durations by typing the R repeatedly. Also, you can enter dotted rests by typing the period key as described previously.

To enter accidentals using a combination of the Macintosh keyboard and the mouse:

1. **Type the Macintosh keyboard equivalent for your desired accidental.**
   Specifically: type S to select the accidental sharp; type F to select an accidental flat; type N to select an accidental natural.
2. **Click the note to which you want to assign the accidental.**
   Overture enters the accidental next to the note. MIDI playback recognizes accidentals and plays them at their proper pitch.

Grace Notes

Grace notes require a special entry method because their notation does not automatically dictate an actual MIDI playback duration. To enter grace notes:

1. **From the Notes palette, select the note tool that corresponds to the playback duration of the grace note you wish to enter.**
   For example, if you want your grace note to play as though it were a 128th note, select the 128th note tool. Obviously, if you select a note of greater duration (like an eight note or quarter note), the grace note will not actually sound like a grace note in MIDI playback.
2. **Click the Grace Note tool to select it (or type a G).**
3. **Move the cursor to the desired position in the score and click.**
   Overture enters a standard grace note in the score and inserts a MIDI note of the selected value into the track.

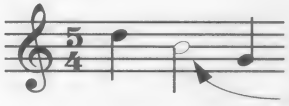
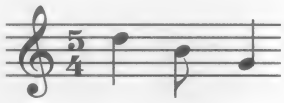
Cautionary Accidentals

Normally, an accidental affects *only* the pitch to which it's assigned and *only for that measure*. Because of this, Overture does not insert accidentals before any other affected pitches in the measure. If, however, you wish to apply cautionary accidentals to other affected notes:

1. **Select the desired accidental tool from the Notes palette.**
2. **Option-click the note to which you wish to apply the cautionary accidental.**

❑ Changing Existing Note Values

You can change the value of any note in a score by selecting it, then selecting a new note value from the Notes palette. For example, to change a quarter note into an eighth note:

1. **Move the Arrow Cursor over the desired note in the score.**
   The cursor changes into a Drag Cursor when positioned over a note.
2. **Click the note to select it.**
   If you want to change more than one note, you can shift-click multiple notes to select them.

3. **Type the keyboard equivalent for the note value to which you wish to change the selected note(s).**
   In this example, you would type 8 to change the selected note into an eighth note.

Effect of Changing Note Values on MIDI Duration

Overture intelligently decides whether or not to change the MIDI duration of an altered note based on how that note was entered into Overture. Specifically:

- If the note was recorded in real-time or imported from a MIDI file or Vision file, Overture *does not* change the MIDI duration of the altered note, thus preserving the "feel" of the piece.
- If the note was entered in any other way, such as from the Notes palette or step-entered using the Step Input window, Overture *changes* the MIDI duration of the note to 80% of its new notated value.

If you wish to manually adjust the MIDI note duration, use either the Graphic window (as discussed in "Common Selection and Editing Techniques" on page 216) or **Notes>Modify Notes** (as discussed in "Modify Notes" on page 442).

CHAPTER 6: Groups Button

The Groups button always contains the icon of the most recently selected tool.

Press and hold the mouse on the Groups button to open the Groups pop-up menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

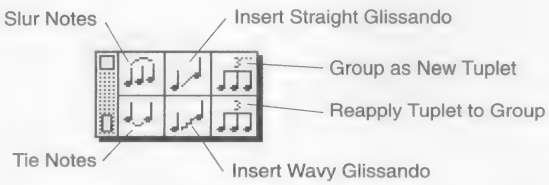


Figure 6.1: Groups Palette

❑ Tool Overview

Overture groups notes differently depending on the type of tool you selected. The following describes each of the tools in the Groups palette (shown in Figure 6.1):

- **Slur Notes**: Use this tool to create a slur across a selected group of notes. Using this tool is the same as grouping notes and choosing **Notes>Group>Slur**. Slur symbols do not affect MIDI playback.
- **Tie Notes**: Use this tool to tie together any notes of common pitch within a selected group. Using this tool is the same as grouping notes and choosing **Notes>Group>Tie**. MIDI playback recognizes tied notes and plays them properly.
- **Insert Straight Glissando**: Use this tool to create a straight line glissando between two adjacent notes. Using this tool is the same as selecting two notes and choosing **Notes>Group>Glissando -**. Glissandos do not affect MIDI playback.
- **Insert Wavy Glissando**: Use this tool to create a wavy line glissando between two adjacent notes. Using this tool is the same as selecting two notes and choosing **Notes>Group>Glissando ~**. Glissandos do not affect MIDI playback.
- **Group as New Tuplet**: Use this tool to group selected notes into a tuplet of any kind. This tool produces a Tuplets dialog box in which you define the value, style, and characteristics of the tuplet. The Tuplets dialog box is discussed in "Tuplet" on page 457. Using this tool is the same as grouping notes and choosing **Notes>Group>Tuplet**.
- **Reapply Tuplet to Group**: Use this tool to group selected notes into the type of tuplet last defined by the Tuplets dialog box. This tool makes it easy to quickly apply common tuplet values to many groups of notes.

❑ Using the Groups Palette

Use the Groups palette to group notes into slurs, glissandos, tuplets or ties. To use the Groups palette:

1. **Select the type of group you want from the Groups palette.**

2. **Drag a rectangle around the notes you want grouped.**

3. **Release the mouse button.**

   Overture groups the notes with the selected musical symbol.

   The group symbol has editing handles so you can move or reshape the symbol immediately after inserting it.

4. **Click elsewhere in the score or select another tool to hide the editing handles.**

❑ Editing Ties

You can reshape and reposition any tie in a score.

To change the height of a tie symbol's arc:

1. **Move the Arrow Cursor over the center of a tie.**

   The cursor changes into a Drag Cursor when positioned properly.

2. **Drag the center vertically to change the arc of the tie symbol.**

To change the position of either endpoint on a tie symbol:

1. **Move the Arrow Cursor over either end of a tie.**
   The cursor changes into a Drag Cursor when positioned properly.

2. **Drag the end to change its position in the score.**

To flip the arc direction of a tie symbol:

1. **Move the Arrow Cursor over the center of a tie or either of its endpoints.**
   The cursor changes into a Drag Cursor when positioned properly.
2. **Click the tie with the Drag Cursor.**
   Overture selects the tie and displays its three editing handles.

3. **Choose Notes>Flip>Direction.**
   Overture flips the arc direction of the tie.

4. **Reposition the tie mark as desired.**

To nudge a tie up or down:

1. **Move the Arrow Cursor over a tie.**
   The cursor changes into a Drag Cursor when positioned properly.
2. **Click the tie with the Drag Cursor.**
   Overture selects the tie and displays its three editing handles.
3. **Type an arrow key (←, →, ↑, or ↓) to nudge the arc in the indicated direction.**

❑ Editing Slurs

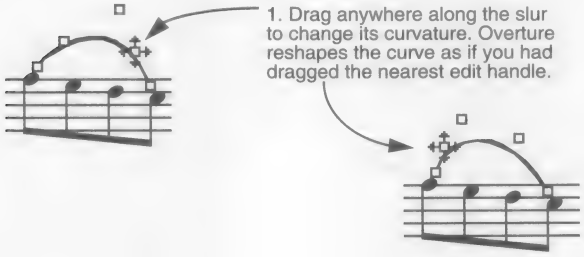
You can reshape and reposition any slur in a score. Overture uses Bezier curves to create slur symbols. Each slur has four editing handles that allow you to bend a slur into most any shape. This section discusses how to edit slur symbols in a score.

Slurs have four editing handles: one at each end of the slur and two Bezier control points that are positioned away from the curve. Because it can be difficult for a beginner to know exactly where to find the control points, you can drag anywhere along the arc of a slur to reshape it. Overture reshapes the slur as though you had actually dragged the closest control point.

To change the shape of a slur:

1. **Move the Arrow Cursor over the arc of a slur.**
   The cursor changes into a Drag Cursor.

2. **Drag the cursor to change the shape of the slur.**
   You can reposition either endpoint by dragging it. You can change the slur's curvature by dragging anywhere else along the arc—Overture reshapes the slur as though you had actually dragged its Bezier control point.


1. Drag anywhere along the slur to change its curvature. Overture reshapes the curve as if you had dragged the nearest edit handle.

You can even create S-shaped slurs by pushing and pulling on the slur and its endpoints.

To flip the arc direction of a slur symbol:

1. **Move the Arrow Cursor over the arc of a slur.**
   The cursor changes into a Drag Cursor.

2. **Click the slur with the Drag Cursor.**
   Overture selects the slur and displays its four editing handles.

3. **Choose Notes>Flip>Direction.**
   Overture flips the arc direction of the slur.

❑ Editing Glissandos

You can change the length and slope of any glissando. Editing methods are identical for both the straight glissando and the wavy glissando.

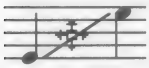
To change the length or angle of a glissando:

1. **Move the Arrow Cursor over either end of the glissando.**
   The cursor changes into a Drag Cursor when positioned properly.

2. **Drag the end either vertically or horizontally to change the slope and/or length of the glissando.**

To change the vertical or horizontal position of a glissando:

1. **Move the Arrow Cursor over the center of the glissando.**
   The cursor changes into a Drag Cursor when positioned properly

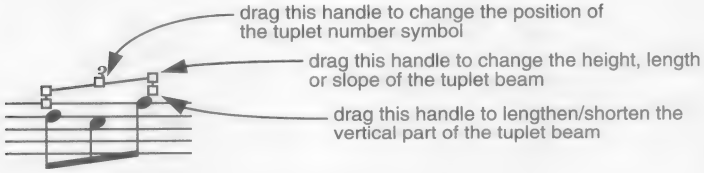


2. **Drag vertically or horizontally to change the position of the glissando.**

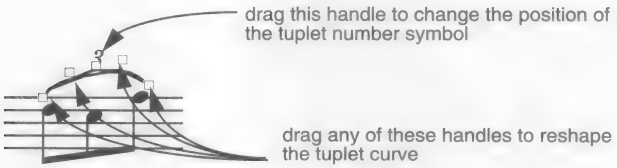
❑ Editing Tuplets

Overture allows you to insert many different styles of tuplets, but all can be repositioned and reshaped by dragging their editing handles.

Editing handles for straight-line tuplet markers are positioned on the corners and immediately below the number.


drag this handle to change the position of the tuplet number symbol
drag this handle to change the height, length or slope of the tuplet beam
drag this handle to lengthen/shorten the vertical part of the tuplet beam

Editing handles for curved tuplet symbols are positioned around the curve and are used like slur editing handles.


drag this handle to change the position of the tuplet number symbol
3
drag any of these handles to reshape the tuplet curve

CHAPTER 7: Ornaments Button

The Ornaments button always contains the icon of the most recently selected tool.

Press and hold the mouse on the Ornaments button to open the Ornaments pop-up menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

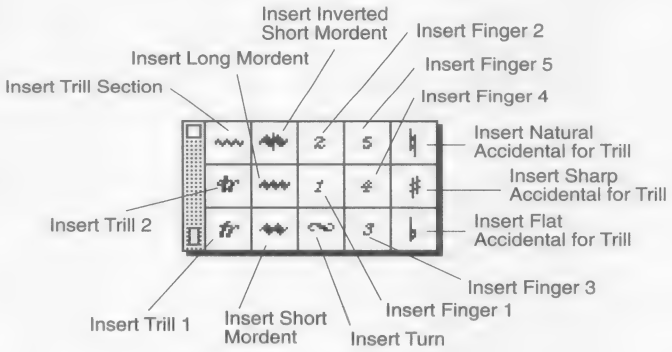


Figure 7.1: Ornaments Palette

❑ Tool Overview

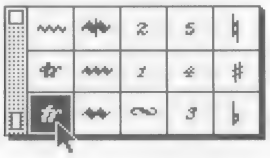
The following describes each of the tools in the Ornaments palette (shown in Figure 7.1):

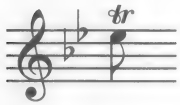
- **Insert Trills**: There are six trill tools. Use the trill 1 and trill 2 marks to indicate a trill (some scores use different trill marks to indicate different trill directions or trill intervals). Use the Trill Section tool to insert a scalable trill section. Use the three Trill Accidental tools to indicate accidentals in a trill mark. "Using the Trill Tools" on page 98 discusses all of these tools in detail.
- **Insert Mordents**: There are three Mordent tools. Although there are sometimes different schools of thought, generally the short mordent indicates that you play the first three notes of a downward trill; the inverted mordent indicates that you play the first three notes of an upward trill; and the long mordent indicates that you play the first five notes of a downward trill. Select the appropriate tool to create the desired mordent.
- **Insert Turn**: Use this tool to create a turn (similar to the concluding four notes in a trill).
- **Insert Fingerings**: There are five fingering tools that you can use to indicate which finger should play a particular note.

❑ Using the Ornaments Palette

Use the Ornaments palette to place ornaments over individual notes. To use the Ornaments palette:

1. **Select an ornament tool from the Ornaments palette.**



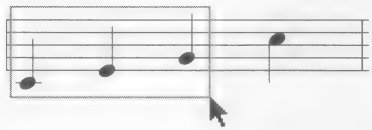
2. **In the Score window, click the note to which you want to add the ornament.**
   If you click a note and immediately release the mouse button, Overture places the ornament in its default position.

   If you press and hold the mouse on a note, you can manually place the ornament by dragging it before you release the mouse button.

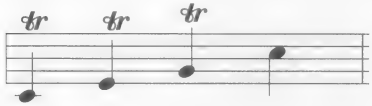
If you hold down the option key when you click a note, Overture forces the ornament to go *above* the note. If you hold down the command key when you click a note, Overture forces the ornament to go *below* the note.

Ornamenting Multiple Notes

The ornament tool remains selected after you insert an ornament. This allows you to insert multiple ornaments of a similar type. Additionally, you can apply the same ornament to all the notes in a contiguous group. To do so:

1. **Select an ornament tool from the Ornaments palette.**
2. **Drag a rectangle around all the notes you wish to ornament.**



Overture automatically places the ornament on all selected notes.

Deleting Ornaments

There are two ways to delete ornaments:

- Click an ornament with the Eraser Cursor.
- Select notes with ornaments attached to them and choose **Notes>Delete>Articulations**. For more information, see "Delete" on page 448.

❑ Using the Trill Tools

The following sections discuss how to use Overture's Trill tools.

Inserting a Trill Mark

To insert a trill over a note:

1. **Select one of the two Trill tools from the Ornaments palette.**

2. **Move the cursor over the desired note.**
3. **Click the note.**
   Overture places the selected trill symbol over the note.

You can force a trill mark to go above a note by holding down the option key when you insert it. You can force a trill mark to go below a note by holding down the command key when you insert it.

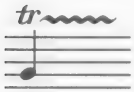
MIDI NOTE: Trill marks affect MIDI playback if **Play Trill/ Tremolos** is checked in the Preferences dialog box.

Inserting a Trill Mark with a Trill Section

Many scores contain the "tr" mark along with a trill section. To insert a tr mark with a trill section:

1. **Select one of the two Trill tools from the Ornaments palette.**
2. **Move the cursor over the desired note.**
3. **Press and hold the mouse.**
   You'll see the "tr" mark appear over the note.

4. **While still holding the mouse button, drag the mouse to the right.**
   Overture begins creating a trill section immediately following the "tr" mark.

5. **Release the mouse button when the trill section is the desired length.**
   Overture inserts the "tr" mark along with a trill section.

Adding a Trill Section to an Existing Trill Mark

Overture lets you add a trill section to an existing "tr" mark. To do so:

1. **Select the Trill Section tool from the Ornaments palette.**

2. **Move the cursor over the note to which you wish to add the trill section.**

3. **Press and hold the mouse button.**
   You'll see the trill section appear at its automatic placement position.

4. **While still holding the mouse button, drag the mouse to the right or left to lengthen or shorten the trill section.**
5. **Release the mouse.**
   Overture inserts the trill section.

Editing Trills

You can reposition any trill mark by dragging it.

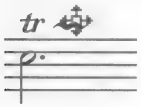
To move a "tr" mark:

1. **Select the Arrow Cursor.**
2. **Move the mouse over a "tr" mark in your Score window.**
   The cursor changes into a Drag Cursor when positioned properly.

3. **Drag the mark to reposition it.**
   If you move a "tr" mark with a trill section beside it, your edits affect both the "tr" and the trill section. Specifically, if you move the "tr" mark vertically, the trill section also moves vertically. If you move the "tr" mark horizontally, the length of the trill section changes.

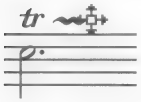
If you want to move a trill section up or down without moving the "tr" mark:

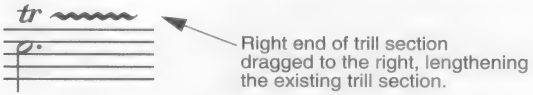
1. **Select the Arrow Cursor.**
2. **Move the mouse over the center of a trill section.**
   The cursor changes into a Drag Cursor when positioned properly.



3. **Drag up or down to reposition the trill.**

If you want to change the length of a trill section without moving the "tr" mark:

1. **Move the Arrow Cursor over either the right or left end of a trill section.**
   The cursor changes into a Drag Cursor when positioned properly.

2. **Drag horizontally to change the length of the trill section.**



Inserting an Accidental into a Trill Mark

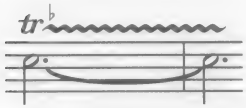
Some trills require accidental signs. These should appear between the "tr" and the trill section as shown in Figure 7.2.

Figure 7.2: Notating Accidentals in a Trill

To insert an accidental in the trill marking:

1. **Select the desired Accidental tool from the Ornaments palette.**

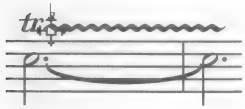
2. **Move the cursor over the note to which you wish to add the accidental mark.**
3. **Press and hold the mouse button.**
   You'll see an accidental mark appear over the note.
4. **While still holding the mouse button, drag the mouse to position the accidental between the "tr" and the trill section.**
5. **Release the mouse.**
   Overture inserts the accidental for trill mark.



Tweaking the Appearance

If you like, you can create a gap between the "tr" and the trill section, then move the accidental mark into the gap. To do so:

1. **Select the Arrow Cursor and move it over the left end of the trill section.**
   The cursor becomes a Drag Cursor.



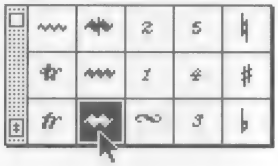
2. **Drag the left end of the trill section to the right.**
   This produces a bigger gap between the "tr" and the trill section.

3. **Drag the accidental mark into the gap.**

❑ Using the Mordent Tools

To insert a mordent into a score:

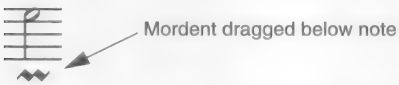
1. **Select the desired Mordent tool from the Ornaments palette.**



2. **In the Score window, click the note to which you want to add the mordent marking.**

   If you click a note and immediately release the mouse button, Overture places the mordent in its default position.

   If you press and hold the mouse on a note, you can drag the mordent to position it manually.

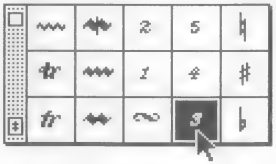


You can force a mordent to go above a note by holding down the option key when you insert it. You can force a mordent to go below a note by holding down the command key when you insert it.

❑ Using the Fingering Tools

To insert a finger marking into a score:

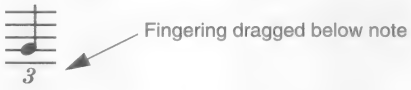
1. **Select the desired Finger tool from the Ornaments palette.**



2. **In the Score window, click the note to which you want to add the finger marking.**

   If you click a note and immediately release the mouse button, Overture places the fingering in its default position.

   If you press and hold the mouse on a note, you can drag the finger mark to position it manually.



You can force a finger mark to go above a note by holding down the option key when you insert it. You can force a finger mark to go below a note by holding down the command key when you insert it.

CHAPTER 8: Articulations Button

The Articulations button always contains the icon of the most recently selected tool.

Press and hold the mouse on the Articulations button to open the pop-up Articulations menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

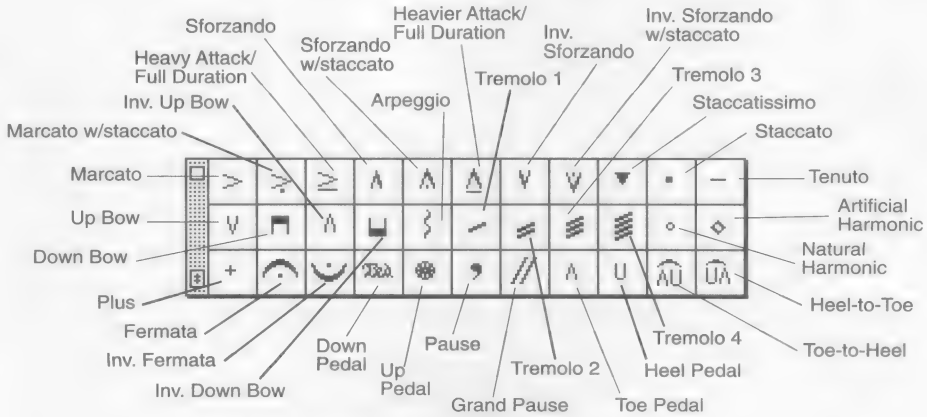


Figure 8.1: Articulations Palette

Articulations Palette Tools

The Articulations palette shown in Figure 8.1 contains the following tools:

- **Tenuto**: Use this symbol to indicate a pressure accent.
- **Staccato**: Use this symbol to indicate a short, light accent.
- **Staccatissimo**: Use this symbol for exaggerated staccato. This marking indicates a stronger effect than simple staccato, though is still a light accent.
- **Marcato**: Use this symbol for moderate accents. This is stronger than a Staccatissimo.
- **Marcato w/staccato**: Use this symbol for short, moderate accents.
- **Sforzando**: Use this symbol for heavy accents. This is stronger than a Marcato.
- **Inverted Sforzando**: This symbol has the same effect as the Sforzando, but is used below notes.
- **Sforzando w/staccato**: Use this symbol for very strong, short, percussive accents ("hammered"). This is stronger than a Sforzando.
- **Inverted Sforzando w/staccato**: This symbol has the same effect as the Sforzando w/staccato, but is used below notes.
- **Heavy Attack/Full Duration**: Use this symbol for very strong, full duration accents. This is stronger than Sforzando w/staccato.
- **Heavier Attack/Full Duration**: Use this symbol for excessively strong, full duration accents. This is the strongest accent.
- **Down Bow**: Use this symbol in string notation to indicate down bows.
- **Inverted Down Bow**: This symbol has the same effect as the Down Bow, but is used below notes.
- **Up Bow**: Use this symbol in string notation to indicate up bows.
- **Inverted Up Bow**: This symbol has the same effect as the Up Bow, but is used below notes.
- **Natural Harmonic**: Use this symbol to indicate that the note is to be played as a natural harmonic.
- **Artificial Harmonic**: Use this symbol to indicate that the note is to be played as an artificial harmonic. changing nut position with the first finger while holding harmonic with the fourth finger.
- **Plus**: Use this symbol with different instruments to indicate different articulation effects. For example: use this symbol with woodwinds to indicate notes are to be played with a "key click"; use it with brass to indicate "hand stopping"; use it with strings to indicate pizzicato notes played with the left hand; or use it in jazz scores to indicate a "du".

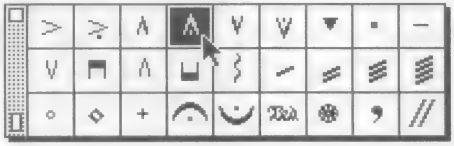
- **Tremolo 1**: If indicating a measured tremolo, place this symbol on a note to indicate an eighth note tremolo. If indicating an unmeasured tremolo, use this symbol to indicate a tremolo in a very fast passages.
- **Tremolo 2**: If indicating a measured tremolo, place this symbol on a note to indicate a sixteenth note tremolo. If indicating an unmeasured tremolo, use this symbol to indicate a tremolo in a fast passage.
- **Tremolo 3**: If indicating a measured tremolo, place this symbol on a note to indicate a thirty-second note tremolo. If indicating an unmeasured tremolo, use this symbol to indicate a tremolo in a moderate tempo passage.
- **Tremolo 4**: If indicating a measured tremolo, place this symbol on a note to indicate a sixty-fourth note tremolo. If indicating an unmeasured tremolo, use this symbol to indicate a tremolo in a slow passage.
- **Down Pedal**: Use this symbol in piano notation to mark the depression of the damper pedal.
- **Up Pedal**: Use this symbol in piano notation to mark the release of the damper pedal.
- **Toe Pedal**: Use this symbol in organ notation to indicate use of the toe.
- **Heel Pedal**: Use this symbol in organ notation to indicate use of the heel.
- **Toe-to-Heel**: Use this symbol in organ notation to indicate switching from toe to heel.
- **Heel-to-Toe**: Use this symbol in organ notation to indicate switching from heel to toe.
- **Pause (Comma)**: Use this symbol to indicate a very brief pause (such as the length of a breath).
- **Grand Pause (Caesura)**: Use this symbol to indicate a pause at the end of a long phrase or section. This marking indicates a longer pause than a comma. Convention dictates that you always place a pause through the top space of a staff.
- **Fermata**: Use this symbol to indicate a long held note or a long pause.
- **Inverted Fermata**: This symbol has the same effect as a Fermata, but is used below notes.
- **Arpeggio**: Use this symbol next to a chord to indicate an arpeggio.

MIDI NOTE: With the exception of the four Tremolo tools, no symbols inserted with any of the articulation tools affect MIDI playback.

❑ Using the Articulations Palette

Use the Articulations palette to place articulations (such as staccato, bowing, and pedal marks) into your score. To use the Articulations palette:

1. **Select an articulation tool from the Articulations palette.**



2. **In the Score window, click the note to which you want to add the articulation.**

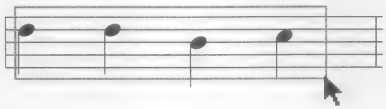
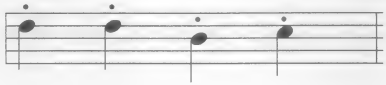
   If you click a note and immediately release the mouse button, Overture places the ornament in its default position.

   If you press and hold the mouse on a note, you can manually place the ornament by dragging it before you release the mouse button.

If you hold down the option key when you click a note, Overture forces the articulation to go above the note. If you hold down the command key when you click a note, Overture forces the articulation to go below the note.

Articulating Multiple Notes

The articulation tool remains selected after you insert an articulation. This allows you to insert multiple articulations of a similar type. Additionally, you can apply the same articulation to all the notes in a contiguous group. To do so:

1. **Select an articulation tool from the Articulations palette.**
2. **Drag a rectangle around all the notes you wish to articulate.**

Overture automatically places the articulation on all selected notes.

Editing Notes with Attached Articulations

In most instances, if you edit a note or stem direction, Overture automatically repositions any attached articulations based on the note's new position and stem direction.

For example, assume you had the music shown in Figure 8.2, and you wanted to flip the stem direction of the first two notes.

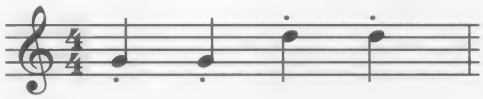
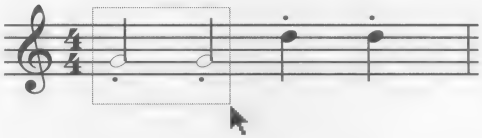
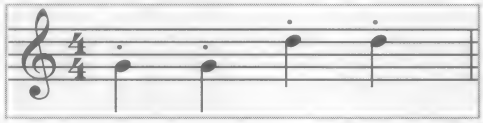



Figure 8.2: Sample Music

1. **Select the notes.**

2. Choose **Notes>Stem>Stem Down.**

   Notice that Overture not only flips the stem direction, but moves the staccato articulations to the correct side of the note head.

Deleting Articulations

There are two ways to delete articulations:

- Click an articulation with the Eraser Cursor.
- Select notes with articulations attached to them and choose **Notes>Delete>Articulations**. For more information, see "Delete" on page 448.

❑ Using the Arpeggio Tool

To insert an arpeggio:

1. **Select the arpeggio tool from the Articulations palette.**

   The cursor becomes a crosshair when you move it over the Score window.

2. **Click any note in a chord.**

   Overture places an arpeggio mark to the left of the chord that spans the entire length of the chord.

3. **If you need to move the arpeggio symbol, drag the top of it to a new location.**

   Overture repositions the arpeggio wherever you release the mouse button.

4. **If you need to resize an arpeggio, drag the bottom of it to the desired length.**

   Overture lengthens or shortens the wavy arpeggio line when you release the mouse button.

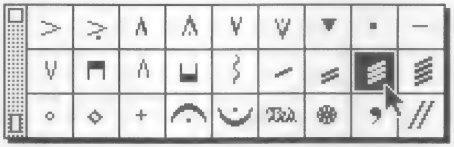
If you add or delete notes from an arpeggiated chord, Overture automatically resizes the arpeggio to span the entire length of the chord.

❑ Using the Tremolo Tools

The tremolo tools contained in the Articulations palette are for "bowed" (or single note) tremolos. If you want to create tremolos between notes of different pitch, you'll need to use tremolo beams. These are discussed in "Tremolo Beams" on page 451.

To create a single note tremolo:

1. **Select the desired tremolo tool from the Articulations palette.**



Overture offers four different tremolo tools. These four tools are discussed in "Articulations Palette Tools" on page 108.

2. **In the Score window, click the note to which you want to add the tremolo.**

If you click a note and immediately release the mouse button, Overture places the tremolo in its default position.

If you press and hold the mouse on a note, you can manually place the tremolo by dragging it before you release the mouse button.

You can add tremolos to a contiguous group of notes by dragging a rectangle around them.

MIDI playback is affected by tremolo symbols only if **Play Trills/Tremolos** is checked in the Preferences dialog box (see "Playback Preferences" on page 506). Single slashes result in 8th note tremolos. Double slashes result in 16th note tremolos; triple slashes in 32nd note tremolos, and quadruple slashes in 64th note tremolos. This is shown graphically in Figure 8.3.

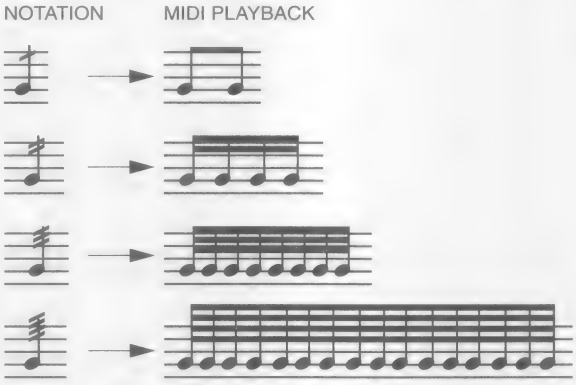


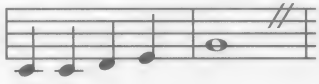
Figure 8.3: MIDI Playback of Single-Note Tremolo Marks

❑ Using the Pause Tools

Unlike other symbols in the articulations palette, pause marks are not placed directly above or below a note, but in the space where the pause is to occur. To place either a pause or a grand pause into a score:

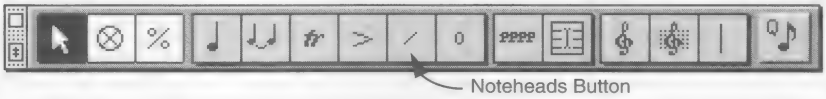
1. **From the Articulations palette, select either Pause tool.**
2. **In the Score window, press and hold the mouse on the note you want to pause after.**

   Overture, by default, shows the pause over the note.
3. **While still holding down the mouse button, drag the pause to the right to position it in the score.**

   Commas go above the staff to the right of the note. Grand pauses go through the top space of the staff to the right of the note.

4. **Release the mouse button to complete the insertion.**

CHAPTER 9: Noteheads Button

The Noteheads button always contains the icon of the most recently selected tool.



Press and hold the mouse on the Noteheads button to open the pop-up Noteheads menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

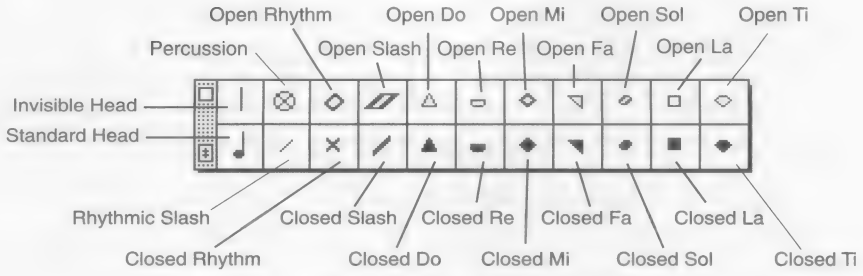


Figure 9.1: Noteheads Palette

❑ Tool Overview

The following describes each of the tools in the Noteheads palette (shown in Figure 9.1):

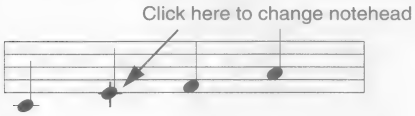
- **Standard Head**: This is a standard note head. Use this tool if you want to convert a shaped head back into a standard head.
- **Invisible Head**: Use this tool to make noteheads invisible. The stem and flags remain; only the notehead disappears.
- **Rhythmic Slash Head**: Use this head to notate guitar or other strummed instrument parts. Generally, this head is used to indicate strumming with a specific rhythm. This head is usually used with a stem, but without any pitch indication.
- **Percussion Head**: Use this head to notate percussion parts.
- **Open & Closed Rhythm Heads**: Use these heads to notate rhythm parts. Whole notes and half notes are represented by the open rhythm head; quarter notes and smaller are represented by the closed rhythm head.
- **Open & Closed Slash Heads**: Use these heads to notate guitar or other strummed instrument parts. Generally, these heads are used without stems or pitch and are placed in the center of a staff. Whole notes and half notes are represented by the open slash head; quarter notes and smaller are represented by the closed slash head.
- **Picture Music Heads (Do, Re, Mi, Fa, Sol, La, Ti)**: Use these shaped notes to indicate pitch. Whole notes and half notes are represented by the open symbols; quarter notes and smaller are represented by the black symbols. This notation system is most commonly used in gospel music.

❑ Using the Noteheads Palette

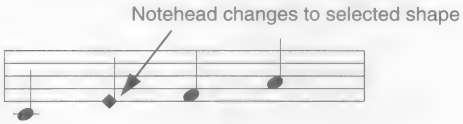
To change the shape of a notehead:

1. **Select a notehead tool from the Noteheads palette.**

2. **Position the cursor over the note whose head you wish to change.**
   The cursor becomes a crosshair when you move it over the Score window.



3. **Click the desired note.**
   Overture automatically changes the notehead.



There are actually two fa heads although only one is shown in the Noteheads palette. Different fa heads are used depending on whether the stem points up or down. Overture automatically uses the correct fa head depending on stem direction.

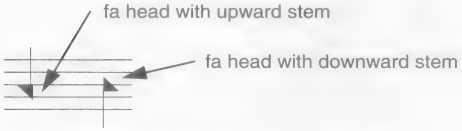
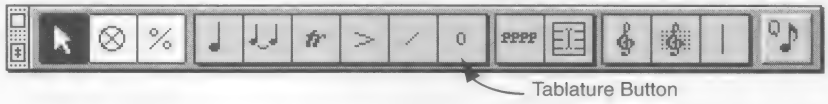


Figure 9.2: Automatically Inverting Fa Heads

CHAPTER 10: Tablature Button

The Tablature button always shows the number of the most recently selected fret.



Press and hold the mouse on the Tablature button to open the pop-up Tablature menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

Figure 10.1: Tablature Palette

❑ Tool Overview

Each tool in the Tablature palette corresponds to a guitar fret number, where "0" is an open string, "1" is the first fret, "2" is the second fret, etc.

❑ Using the Tablature Palette

Use the Tablature palette to replace standard noteheads with fret numbers on a tablature staff. Simply click a note to select it, then click one of the numbers in the Tablature palette. Overture replaces the standard notehead with the fret number.

Assume you want to notate the following score in tablature notation.

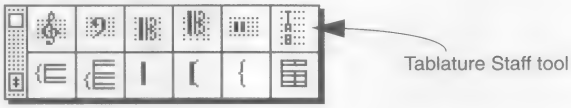
Figure 10.2: Sample Music

The next few sections outline a step-by-step procedure for creating tablature notation for Figure 10.2.

Creating a Tablature Staff

You must first create a tablature staff. To do so:

1. **Select the Tablature Staff tool from the Staves palette (see "Chapter 14: Staves Button").**



2. **Move the cursor just below the staff you want to notate.**
   The cursor becomes an upward-pointing crosshair (‡). This indicates that clicking will attach the new staff immediately below the staff to which it points.

3. **Click to insert the staff.**
   Overture inserts a new tablature staff.

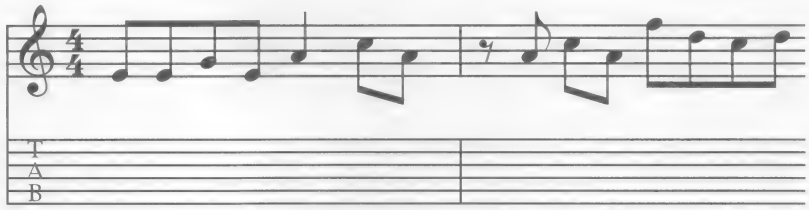



Figure 10.3: A Blank Tablature Staff Added Below an Existing Staff

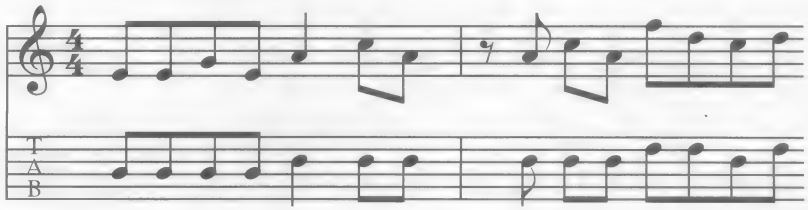
Notice that each line in a tablature staff represents a guitar string. The lowest line represents the low E-string, the next line up represents the A-string, and so on.

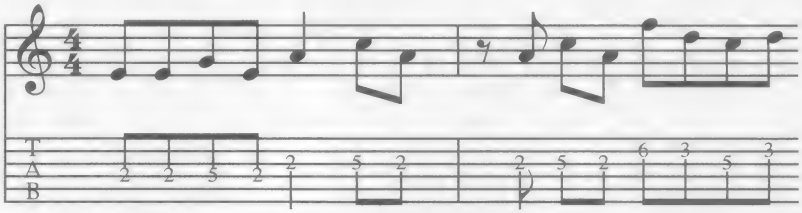
ALTERNATE METHOD: If your score contains an unused staff, you can click within it to select it, choose **Score>Setup Track**, then use the Setup Track dialog box to select an Instrument Name of **Tablature**. This process is described in "Setup Track" on page 373.

Also, you can create tablature staves for instruments such as 4-string and 5-string bass guitars by designing custom staves (as discussed in "Staff Display Options" on page 382).

Creating Tablature Notation

Now that your score contains a tablature staff, you can begin filling it with notation.

1. **Using the Notes palette, enter all the notes onto the tablature staff.**
   Remember to place notes on the line that represents the *guitar string* on which you want the note played.

2. **Select a fret number from the Tablature palette, then click the notes you wish to change.**

   Overture replaces standard noteheads with the fret number you selected.

3. **Select all the notes in the entire tablature staff and choose Notes>Stem>Hide Stem.**

   Overture hides the stems, flags, and beams.

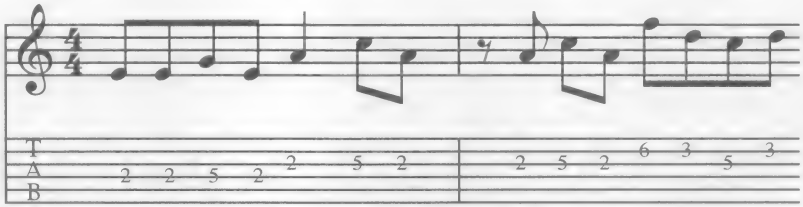
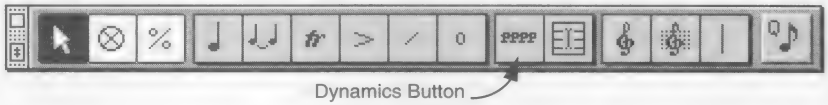


Figure 10.4: Tablature Staff Properly Notating Music Contained In the Line Immediately Above It

NOTE: MIDI playback does not play tablature staves, nor do MIDI transpose commands change their pitch. If you want MIDI playback of a tablature staff, you must create an additional staff that contains traditional notation. If desired, you can then hide the traditionally notated staff in your printed score by using the **Score>Hide/Show Staves** command as discussed in "Hide/Show Staves" on page 370.

CHAPTER 11: Dynamics Button

The Dynamics button always contains the icon of the most recently selected tool.



Press and hold the mouse on the Dynamics button to open the pop-up Dynamics menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

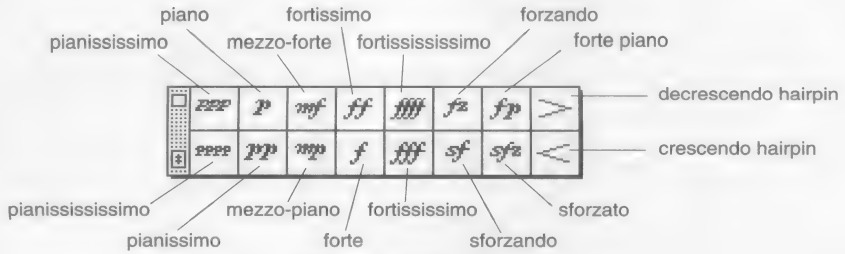



Figure 11.1: Dynamics Palette

❑ Tool Overview

The Dynamics palette (as shown in Figure 11.1), contains two types of dynamics tools:

- **Absolute Dynamics tools**: use these tools to mark absolute levels of the dynamic scale (such as *pp*, *mf*, *ff*, etc.)
- **Hairpin tools**: use these tools to mark gradual changes in the levels of the dynamic scale (the hairpin crescendo and hairpin decrescendo)

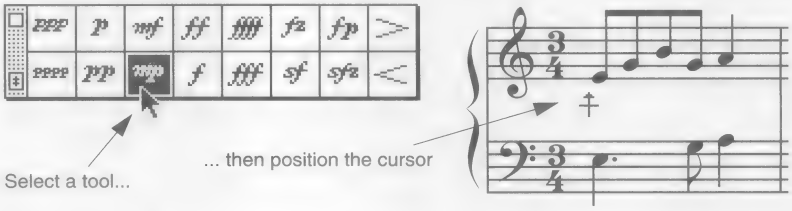
❑ Using Absolute Dynamics Tools

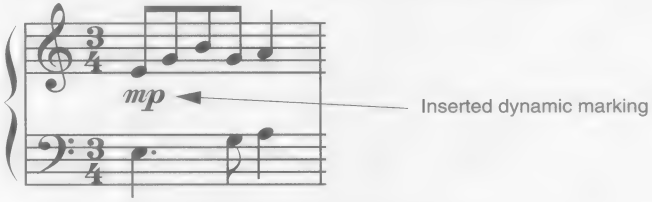
The following sections discuss how to insert and edit dynamic markings and how to define MIDI playback of the markings.

Inserting Dynamic Markings

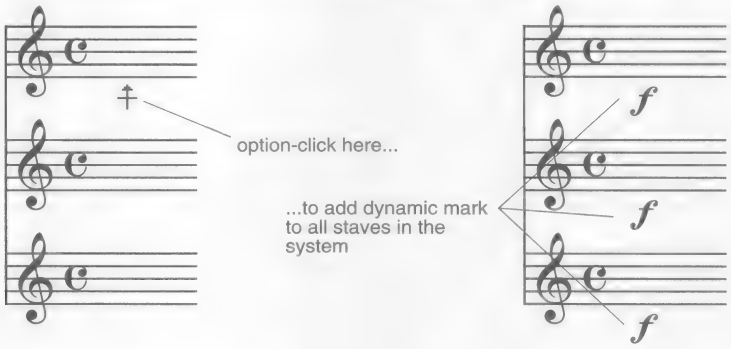
To insert an absolute dynamic marking:

1. **Select the desired absolute dynamics tool from the Dynamics palette.**
   The cursor becomes a crosshair pointer when you move it over the Score window.



2. **Position the cursor at the point you wish to insert the dynamic marking and click.**
   Overture places the selected dynamic marking at that point.

To insert a dynamic mark into all staves in a system:

1. **Select the desired absolute dynamics tool from the Dynamics palette.**
2. **Option-click the score.**
   Overture adds the selected dynamic mark to all staves in the system.



Repositioning Dynamic Markings

To reposition a dynamics mark:

1. **Click the Arrow Cursor button to select the Arrow Cursor (or type C on the Macintosh keyboard).**
2. **Drag the desired symbol to its new location.**
   Option-drag if you want to move the related dynamic marks on all other staves.
   Shift-drag to constrain movement to the horizontal or vertical direction (whichever way you first move the mouse when beginning to drag).

MIDI Playback of Dynamic Markings

You can use dynamic markings to affect MIDI playback volumes. To do so:

1. **Double-click the Dynamics Button (or choose Options>Dynamics).**
   Overture opens the Dynamic Settings dialog box. This box is discussed in detail in "About the Dynamic Settings Dialog Box" on page 495.

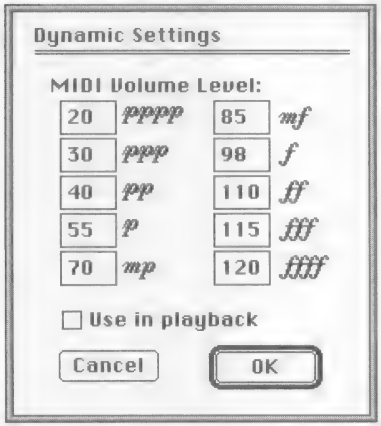


Figure 11.2: Dynamic Settings Dialog Box

2. **Check the Use in playback check box to enable MIDI playback of dynamic levels.**
3. **Use the dialog box to set a velocity value for each of ten different absolute dynamics markings, then click the OK button.**
   When the "Use in playback" check box is checked, Overture uses these values as MIDI volume levels (control #7). When you play back a track, Overture adjusts the MIDI volume level of the track whenever it "sees" a dynamics mark.

❑ Using Crescendos and Decrescendos

The following sections discuss how to insert crescendo and decrescendo marks and how to edit their appearance.

Inserting a Hairpin

To insert a hairpin crescendo (or decrescendo):

1. **Select the desired hairpin tool from the Dynamics palette.**
   The cursor becomes a crosshair pointer when you move it over the Score window.
2. **Move the cursor to where you want the hairpin to start, then press and hold the mouse.**
3. **Drag the mouse to the point where you want the hairpin to end, then release the mouse.**
   Overture creates a straight hairpin.

NOTE: Hairpins do not affect MIDI playback volumes.

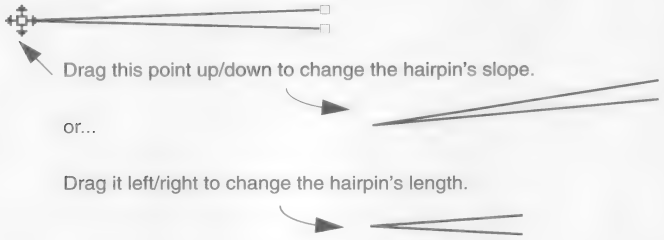
Editing a Hairpin

To move or reposition the hairpin:

1. **Click the Arrow Cursor button to select the Arrow Cursor (or type C on the Macintosh keyboard).**
2. **Move the mouse into the open end of the hairpin.**
   The cursor becomes a Drag Cursor.
3. **Click to select the hairpin.**

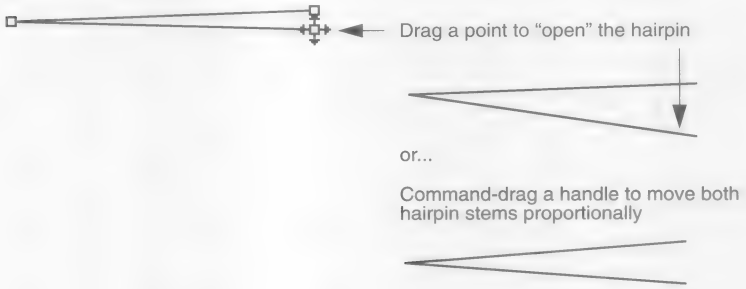
Figure 11.3: Selected Hairpin

4. **Drag the handle at the closed end of the hairpin to change the slope of the hairpin.**



5. **Drag either open ended hairpin handle to "open" or "close" the opening of the hairpin.**

   Command-drag either of the open ended hairpin handles to move both stems of the hairpin proportionally.



6. **Drag anywhere within the open part of the hairpin to reposition it in the score.**

CHAPTER 12: Text Button

The Text button always contains the icon of the most recently selected tool.

Press and hold the mouse on the Text button to open the pop-up Text menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

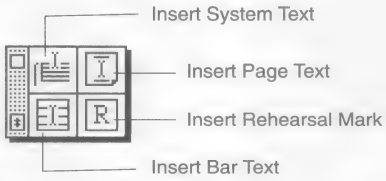


Figure 12.1: Text Palette

❑ Tool Overview

The following describes each of the tools in the Text palette (shown in Figure 12.1):

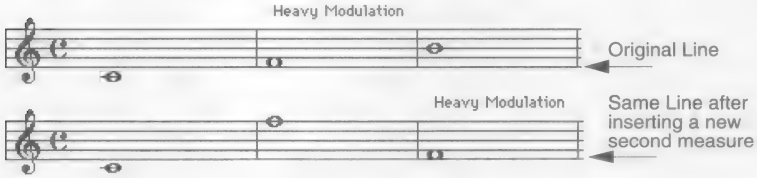
- **Insert Bar Text**: This tool inserts text that's anchored to a *specific* measure on a *specific* staff.
- **Insert System Text**: This tool inserts text that's anchored to the *top* of a system and to a *specific* measure. If you re-arrange a system, the text always stays at the top of the system.
- **Insert Rehearsal Mark**: This tool inserts rehearsal marks into your score. Rehearsal marks are enclosed in boxes and are anchored to a *specific* measure and a *relative* staff location.
- **Insert Page Text**: This tool inserts text that's anchored to a *specific* page. This is useful for titles, headers and footers.

❑ Using Bar Text

Use bar text for written instructions that apply only to a particular measure and staff. Overture attaches bar text to both a *specific* measure and a *specific* staff as illustrated below:

- **Bar Text and Measure Example**

  If you create bar text above the second measure and then insert a new measure before it, the text now appears above the third measure (since it stays attached to its original measure).



- **Bar Text and Staff Example**

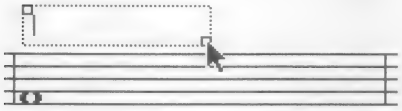
  If you create bar text on the third staff and then insert two staves above it, the text now appears on the fifth staff (since it stays attached to its original measure).

Inserting Bar Text

To insert bar text:

1. **Select the Bar Text tool from the Text Palette.**

2. **In the Score window, drag a rectangle where you want to position the bar text.**
   Overture creates an empty Macintosh text box in your Score window.



3. **Type the desired information into the text box.**

   To reposition a text box, drag its upper left handle. To resize the text box, drag its lower right handle.

4. **To assign a font, drag across the text with the I-Beam cursor.**
   Select the desired font characteristics from the **Font**, **Size**, and **Style** menus.
5. **To complete the insertion, select a different tool or click outside the text box.**

Repositioning and Editing Bar Text

To reposition bar text:

1. **Move the Arrow Cursor over the bar text.**
   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Drag the bar text to a new location.**
   This repositions text relative to the original insertion measure—it does not attach the text to a different measure.

To edit bar text:

1. **Move the Arrow Cursor over the bar text.**
   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Double-click the bar text.**
   Overture displays the text box and I-Beam cursor.
3. **Change the text, font or box size as desired.**

❑ Using System Text

Use system text for written instructions that apply to all staves in a system. Overture attaches system text to a *specific* measure and to the *top* staff as illustrated below:

- **System Text and Measure Example**
  If system text is above the ninth measure and you insert eight measures at the beginning of the score, the system text now appears above the 17th measure (since it stays attached to its original measure).
- **System Text and Staff Example**
  If you enter system text above the first staff, then add a staff above that, the system text moves to the topmost staff (since system text always appears on the upper staff). No matter where you insert system text, it always appears on the top staff.

NOTE: If you extract parts from a score that contains system text, each and every extracted part displays the text, since system text applies to all instruments in a system. For more information about extracting parts, see "Extract Parts" on page 342.

Inserting System Text

To insert system text:

1. **Select the System Text tool from the Text Palette.**

2. **In the Score window, drag a rectangle where you want to position the system text.**

   Overture creates an empty Macintosh text box in your Score window.
3. **Type the desired information into the text box.**

   To resize the text box, drag its lower right handle. To reposition it, drag its upper left handle.
4. **To assign a font, drag across the text with the I-Beam cursor.**

   Select the desired font characteristics from the **Font**, **Size**, and **Style** menus.
5. **To complete the insertion, select a different tool or click outside the text box.**

Repositioning and Editing System Text

To reposition system text:

1. **Move the Arrow Cursor over the system text.**

   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Drag the text to a new location.**

   This repositions text relative to the original insertion measure—it does not attach the text to a different measure.

To edit system text:

1. **Move the Arrow Cursor over the system text.**

   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Double-click the text.**

   Overture displays the text box and I-Beam cursor.
3. **Change the text, font or box size as desired.**

❑ Using Rehearsal Marks

Use rehearsal marks to mark a score in various places (such as at certain tempo, key or meter changes, or at the entrance of prominent solo instruments). Overture attaches rehearsal marks to a *specific* measure and a *relative* staff as illustrated below:

- **Rehearsal Mark and Measure Example**

  If a rehearsal mark is above the ninth measure and you insert eight measures at the beginning of the score, the rehearsal mark now appears above the 17th measure (since it stays attached to its original measure).
- **Rehearsal Mark and Staff Example**

  If you enter a rehearsal mark above the first staff, then add three more staves above it, the rehearsal mark will still appear on the topmost staff (since it maintains its relative staff position).

Inserting Rehearsal Marks

To insert rehearsal marks:

1. **Select the Rehearsal Mark tool from the Text Palette.**

2. **In the Score window, drag a rectangle where you want to position the rehearsal mark.**

   Overture creates an empty Macintosh text box in your Score window.
3. **Type your rehearsal mark into the text box.**

   Generally, rehearsal marks consist of a single number or letter.

   To resize the text box, drag its lower right handle. To reposition it, drag its upper left handle.
4. **To assign a font, drag across the text with the I-Beam cursor.**

   Select the desired font characteristics from the **Font**, **Size**, and **Style** menus.
5. **To complete the insertion, select a different tool or click outside the text box.**

   Overture creates a rehearsal mark, which consists of a rectangular box surrounding the text you entered.

Repositioning and Editing Rehearsal Marks

To reposition a rehearsal mark:

1. **Move the Arrow Cursor over the rehearsal mark.**
   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Drag the rehearsal mark to a new location.**
   This repositions text relative to the original insertion measure—it does not attach the text to a different measure.

To edit a rehearsal mark:

1. **Move the Arrow Cursor over the rehearsal mark.**
   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Double-click the rehearsal mark.**
   Overture displays the text box and I-Beam cursor.
3. **Change the text, font or box size as desired.**

❑ Using Page Text

Use Page text to insert titles, headers, footers, composer credits, copyright notices, publishing data, and so on. You can assign page text to any page (or pages), and you can position it anywhere on that page.

Inserting Page Text

To insert page text:

1. **Select the Page Text tool from the Text Palette.**

2. **In the Score window, drag a rectangle where you want to position the page text.**

   Overture produces the Page Text dialog box.

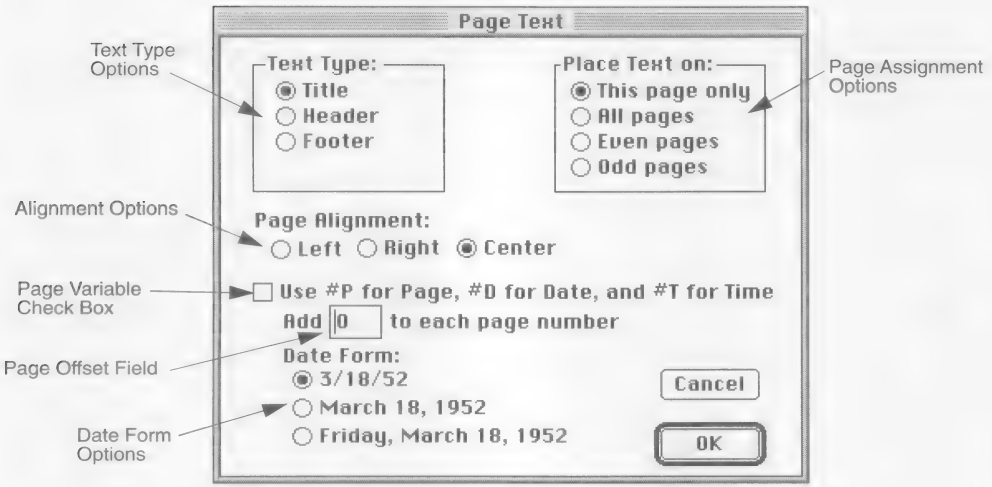


Figure 12.2: Page Text Dialog Box

3. **Select the type of Page Text you want, as well as specific pagination options.**

   See "The Page Text Dialog Box" on page 138 for a detailed discussion of this dialog box.

4. **Click the OK button.**

   Overture creates an empty Macintosh text box in your Score window.

5. **Type the desired information into the text box.**

   To resize the text box, drag its lower right handle. To reposition it, drag its upper left handle.

6. **To assign a font, drag across the text with the I-Beam cursor.**

   Select the desired font characteristics from the **Font**, **Size**, and **Style** menus.

7. **To complete the insertion, select a different tool or click outside the text box.**

Repositioning and Editing Page Text

To reposition page text:

1. **Move the Arrow Cursor over the page text.**
   The cursor changes into a Drag Cursor unless one of the text tools is selected (in which case, the cursor becomes an I-beam).
2. **Drag the text to a new location.**

To edit page text:

1. **Move the Arrow Cursor over the page text.**
   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Double-click the text.**
   Overture displays the text box and I-Beam cursor.
3. **Change the text, font or box size as desired.**

To edit page text characteristics by re-opening the Page Text dialog box:

1. **Move the Arrow Cursor over the page text.**
   The cursor changes into a Drag Cursor. If you use one of the text tools instead of the Arrow Cursor, the cursor becomes an I-beam when you move it over the text.
2. **Option-double-click the text.**
   Overture opens the Page Text dialog Box.
3. **Configure the Page Text dialog box as desired and click the OK button.**

The Page Text Dialog Box

The Page Text dialog box (shown in Figure 12.2) contains many elements:

- **Text Type Options**: Click one of these three radio buttons to determine the type of page text you wish to create. Specifically:

  Titles generally appear at the top of the first page only.

  Headers generally appear on all pages beginning with the second page. Overture anchors all headers to the top of a page, so headers are always the same distance from the top of a page, even if you change the physical page size.

  Footers generally appear at the bottom of all pages. Overture anchors all footers to the bottom of a page, so footers are always the same distance from the bottom of a page, even if you change the physical page size.
- **Page Assignment Options**: Click one of these four radio buttons to place the text on either this page only, all pages, all even pages, or all odd pages.
- **Alignment Options**: Click the radio button that corresponds to how you want the Page text aligned (left-justified, right-justified, or centered).
- **Page Variable Check Box**: Click this check box if you want Overture to automatically determine and print the current page numbers, date, or time.

  To use this feature, you would check the check box, then create text containing one of the three variables. Type "#P" into your text if you want Overture to enter the current page into your score. Type "#T" into your text if you want Overture to enter the current time into your score. Type "#D" into your text if you want Overture to enter the current date into your score (using the selected date format).
- **Date Form Options**: Click one of these radio buttons to determine the format used to display dates in page text.
- **Page Offset Field**: Use this number field to add an offset to the actual page number. For example, if Page 1 in an Overture file was really Page 12 in your overall score, you would type "11" into the number field. Then, any headers or footers that used the page number variable (#P) would print the actual page number *plus* the offset. So, for instance, the first page in this score would read "Page 12" instead of "Page 1".

❑ Font, Size and Style Menus

The **Font**, **Size**, and **Style** menus become available whenever you've selected one of the Text tools. Use these standard Macintosh menus to assign a font to the selected text, and to define its size and style.

Transparent Text

Text entered with any text tool can be either transparent or opaque. You can select which style you prefer by choosing either **Style>Transparent** or **Style>Opaque**. The differences between the two text styles are outlined as follows:

- **Transparent Text**: Select this style if you want staves and musical symbols to be visible behind the text.

Figure 12.3: Transparent Text Example

- **Opaque Text**: Select this style if you want the text to completely cover the staves and musical symbols behind it.

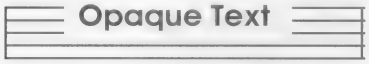


Figure 12.4: Opaque Text Example

CHAPTER 13: Clefs Button

The Clefs button always contains the icon of the most recently selected tool.

Press and hold the mouse on the Clefs Button to open the pop-up Clefs menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

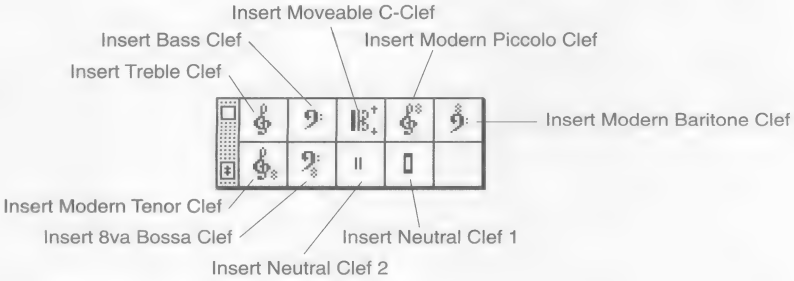


Figure 13.1: Clefs Palette

❑ Tool Overview

The following describes each of the tools in the Clefs palette (shown in Figure 13.1).

- **Insert Treble Clef**: Select this tool to insert a treble clef at the insertion point.
- **Insert Bass Clef**: Select this tool to insert a bass clef at the insertion point.
- **Insert Moveable C-Clef**: Select this tool to insert a C-clef at the insertion point. It defaults to an alto clef (center line), though you can drag it up or down to create a tenor clef, mezzo-soprano clef, or soprano clef.
- **Insert Neutral Clefs 1 & 2**: Select either tool to insert a neutral clef at the insertion point. Neutral clefs are used for notating instruments of indefinite pitch (such as drums).
- **Insert Modern Tenor Clef**: Select this tool to insert a modern tenor clef at the insertion point. Notes following a modern tenor clef sound one octave lower than written. This is particularly useful for the tenor voice.
- **Insert 8va Bossa Clef**: Select this tool to insert an 8va bossa clef at the insertion point. Notes following an 8va bossa clef sound one octave lower than written. This is particularly useful for such transposing instruments as contrabassoon and double bass.
- **Insert Modern Baritone Clef**: Select this tool to insert a modern baritone clef at the insertion point. Notes following a modern baritone clef sound one octave higher than written. This is particularly useful for high bass parts that normally would not move to another clef (such as bass voice, baritone voice, and tuba).
- **Insert Modern Piccolo Clef**: Select this tool to insert a modern piccolo clef at the insertion point. Notes following a modern piccolo clef sound one octave higher than written. This is particularly useful for such high transposing instruments as piccolo and xylophone.

❑ Clef Insertion Rules

When inserting clefs into a score you need to be aware of the following facts and conventions:

- You can not replace one type of clef with another by simply selecting a new clef and clicking the old clef. Rather, you must click the old clef with the Eraser cursor, then enter a new clef in its place.

  Exception: You can change the very first clef in the very first measure by clicking it with any clef tool.
- When a clef change is to occur at the beginning of a measure, you must insert the clef at the end of the preceding measure, before the barline (see Figure 13.2 on page 144).

  Exception: You can insert a clef change at the beginning of the very first measure because there is no measure prior to it.
- Clefs shown to the left of each staff are *not* clef changes—they are merely courtesy clefs that illustrate the clef last used in the previous measure. You cannot click these clefs to change them. Rather, you must insert a clef change at the end of the preceding measure (as mentioned above).

  Exception: You can change the very first clef in the very first measure by clicking it with any clef tool.
- You can insert new clefs in the middle of measures as well as at the ends.
- When you insert a new clef, Overture uses it to define the pitch of all notes on that staff until it comes across another inserted clef.
- When you insert a new clef, Overture always shifts the vertical positions of the notes that follow, so that they maintain their correct pitches.

❑ Using the Clefs Palette

Use the Clefs palette to insert clefs onto staves. To use the Clefs palette:

1. **Select the type of clef you want from the Clefs palette.**

2. **In the Score window, click where you desire the new clef.**
   Overture inserts the clef and automatically shifts the vertical position of any notes that follow it.

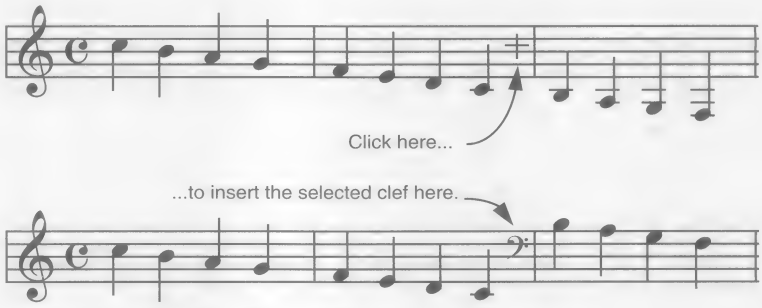



Figure 13.2: Inserting a Clef Change

Using the Moveable C-Clef

Overture lets you insert a moveable C-clef that you can drag up or down on the staff. To use the moveable C-clef:

1. **In the Clefs palette, click the moveable C-clef tool to select it.**

2. **In the Score window, press and hold the mouse at the desired point.**
   The C-clef will appear.
3. **While still holding the mouse button, drag the mouse up or down to change the position of middle-C.**

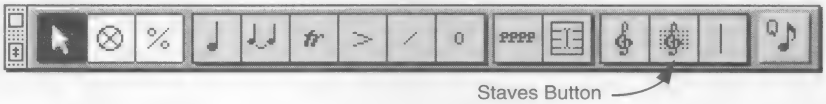
4. **Release the mouse when the moveable C-clef is in the desired position.**
   Overture automatically shifts the vertical position of any notes that follow the inserted clef.

If you want to change the position of middle-C, simply drag the moveable C-clef to reposition it vertically. Again, any notes affected by the C-clef will shift accordingly.

Figure 13.3: Various C-Clef Positions

CHAPTER 14: Staves Button

The Staves button always contains the icon of the most recently selected tool.



Press and hold the mouse on the Staves button to open the pop-up Staves menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

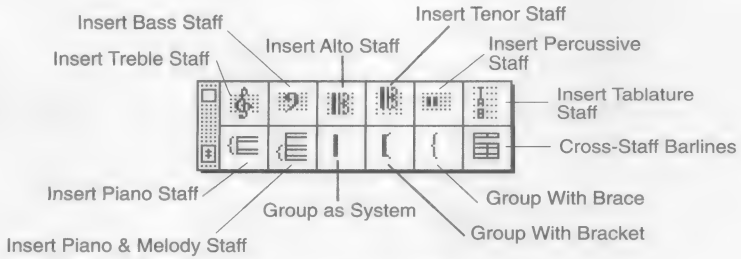


Figure 14.1: Staves Palette

❑ Tool Overview

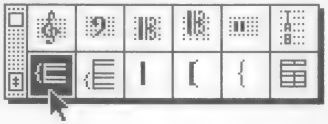
The following describes each of the tools in the Staves palette (shown in Figure 14.1):

- **Insert Bass Staff**: Select this tool to add a single bass staff to your score.
- **Insert Treble Staff**: Select this tool to add a single treble staff to your score.
- **Insert Tenor Staff**: Select this tool to add a single tenor staff to your score.
- **Insert Alto Staff**: Select this tool to add a single alto staff to your score.
- **Insert Tablature Staff**: Select this tool to add a single, six-string tablature staff to your score.
- **Insert Percussive Staff**: Select this tool to add a single percussive staff to your score.
- **Insert Piano & Melody Staff**: Select this tool to add three staves to your score. The top staff is a treble staff for a melody line. The bottom two staves (one treble and one bass) are braced for piano accompaniment.
- **Insert Piano Staff**: Select this tool to add a piano staff (two braced staves—a treble and a bass) to your score.
- **Group With Bracket**: Select the bracket ([) to connect independent staves into a loose grouping (for example, bracketing the four staves of a string quartet).
- **Group As System**: Select the system line (|) is to connect all the staves in a system.
- **Cross-Staff Barline**: Select this tool to connect barlines between staves.
- **Group With Brace**: Select the brace ({) to connect the different staves that represent a single musical instrument (such as the two staves used to represent piano scores).

❑ Inserting Staves

Use the Staves palette to create and insert new staves. To do so:

1. **From the Staves palette, select the tool for the staff configuration you wish to insert.**



2. **In the Score window, either click the top part or an existing staff to add the selected staff(s) above it or click the lower part of an existing staff to add the selected staff(s) below it.**

   As shown in Figure 14.2, the cursor points to the staff to which the new staff will be added.

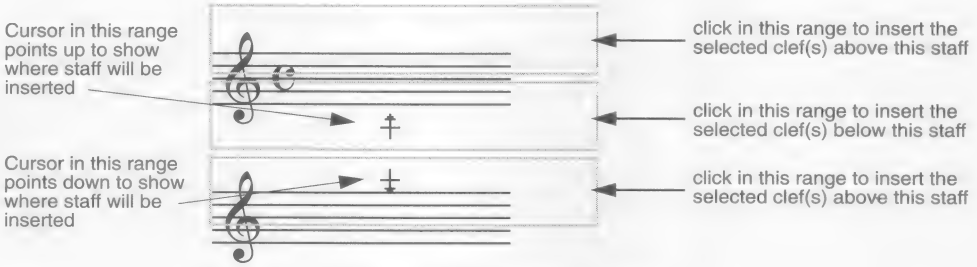

Cursor in this range points up to show where staff will be inserted
Cursor in this range points down to show where staff will be inserted
click in this range to insert the selected clef(s) above this staff
click in this range to insert the selected clef(s) below this staff
click in this range to insert the selected clef(s) above this staff

Figure 14.2: Determining Where Staff is Inserted

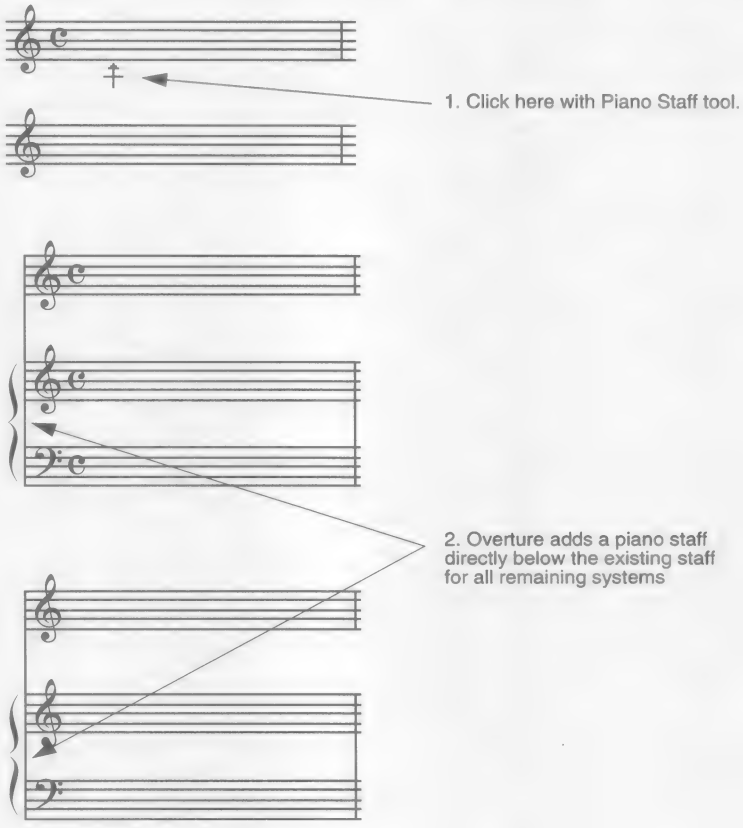
For example, to create a piano staff below an existing staff, select the Piano Staff tool and click just below the existing staff (as shown in Figure 14.3).

1. Click here with Piano Staff tool.
2. Overture adds a piano staff directly below the existing staff for all remaining systems

Figure 14.3: Creating a New Staff

IMPORTANT: When you add a staff to a system, Overture adds the staff to all systems, but automatically hides it in all systems above the current system (as shown in Figure 14.4). This lets you create staves in the middle of the score without having to hide them manually (as discussed in "Hide/Show Staves" on page 370).

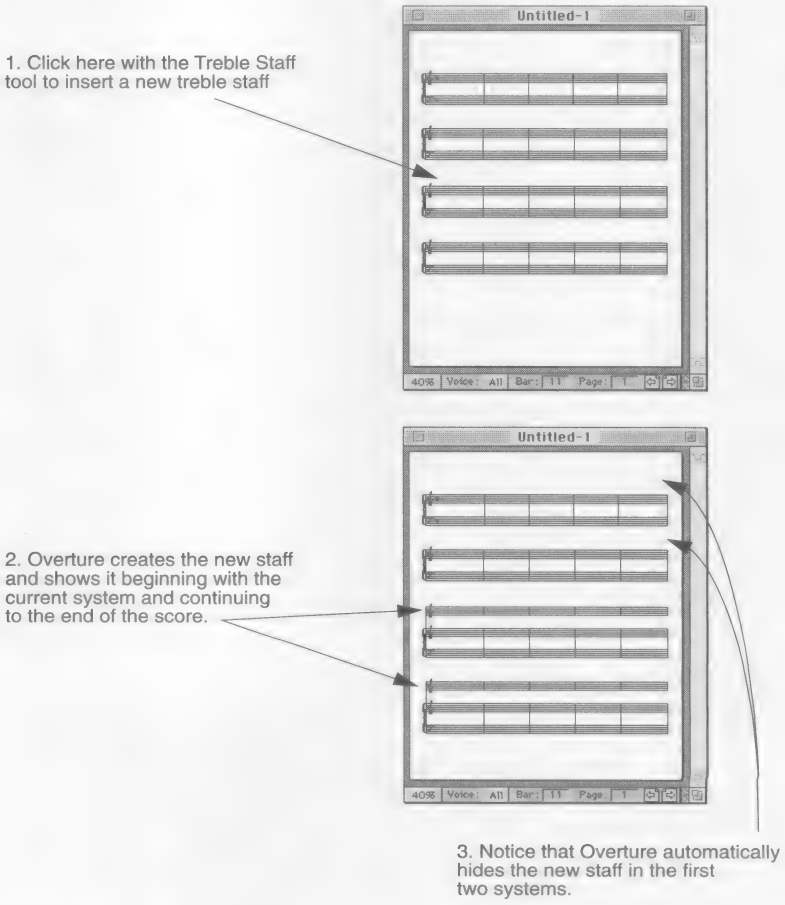

1. Click here with the Treble Staff tool to insert a new treble staff
Untitled-1
2. Overture creates the new staff and shows it beginning with the current system and continuing to the end of the score.
Untitled-1
3. Notice that Overture automatically hides the new staff in the first two systems.

Figure 14.4: Adding Staves in the Middle of a Score

Creating Big Systems

If you add so many staves to a system that Overture can no longer fit the requested number of systems on the current page, then Overture reacts one of two ways:

- it can automatically lengthen the page. This is the default condition and results if the **General** preference option named **Auto Wrap Systems** is *unchecked* in the Preferences dialog box (see "Auto Wrap Systems" on page 504).
- it can automatically change the requested number of systems so that the page length stays the same. This option results if the **General** preference option named **Auto Wrap Systems** is *checked* in the Preferences dialog box (see "Auto Wrap Systems" on page 504).

The following sections discuss the two ways Overture handles this situation.

Auto Wrap System Disabled

If the **General** preference option named **Auto Wrap Systems** is *unchecked* in the Preferences dialog box and you add so many staves to a system that Overture can no longer fit the requested number of systems on a page, Overture automatically lengthens the page.

Overture knows how many staves to place on a page by looking at the **Systems per Page** numerical in the Layout Page dialog box (accessed by choosing **Score>Layout Page** as discussed in "Layout Page" on page 357).

For example:

1. **Assume you start with the score shown in Figure 14.5.**

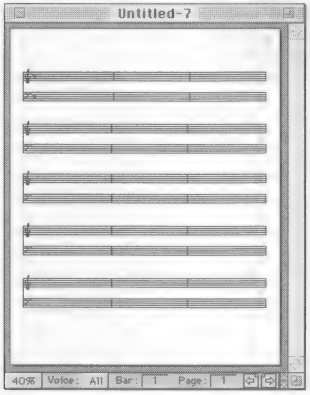
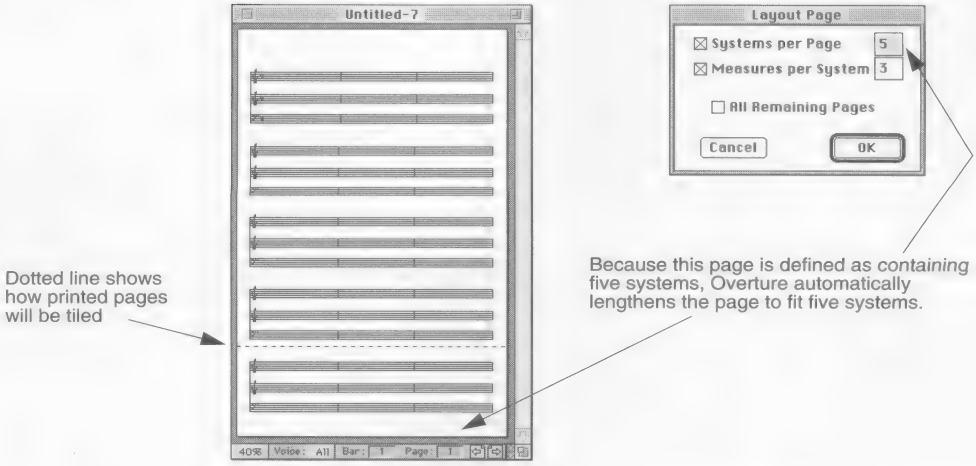


Figure 14.5: Beginning Score

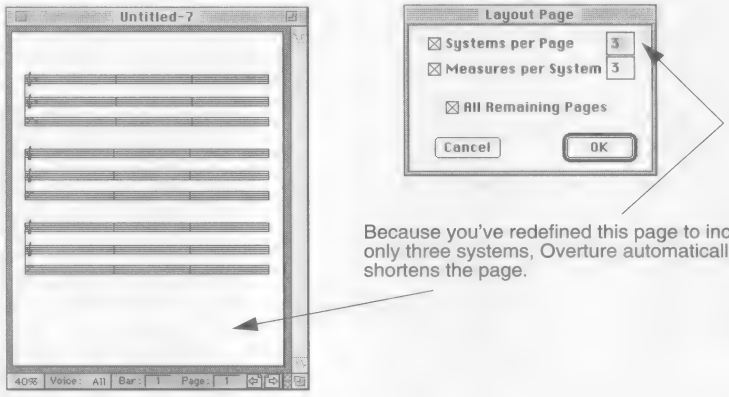
2. **Add a staff above the top staff in the top system.**

   Notice that Overture increases the length of the page to accomodate your request to fit five systems on that page.



If you were to print this page, Overture would automatically tile it (as discussed in "The "Use Tiles" Option" on page 364).

3. **If you don't wish to have your pages tiled, choose Score>Layout Page.**
   Overture opens the Layout Page dialog box.
4. **Enter a lower number in the Systems per Page numerical, then click the OK button.**
   Overture automatically shrinks the length of the current page.



You can apply the new page layout to all remaining pages by checking the **All Remaining Pages** option. For more information about the Layout Page dialog box, see "Layout Page" on page 357.

Auto Wrap System Enabled

If the **General** preference option named **Auto Wrap Systems** is *checked* in the Preferences dialog box and you add so many staves to a system that Overture can no longer fit the requested number of systems on a page, Overture automatically changes the number of systems on a page.

Overture knows how many staves you want to place on a page by looking at the **Systems per Page** numerical in the Layout Page dialog box (accessed by choosing **Score>Layout Page** as discussed in "Layout Page" on page 357).

For example:

1. **Assume you start with the score shown in Figure 14.6.**

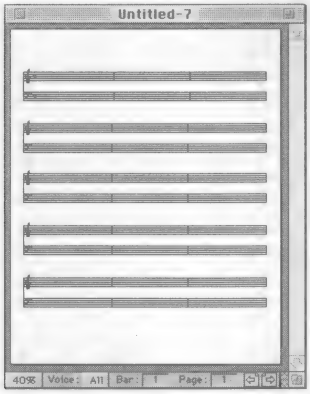
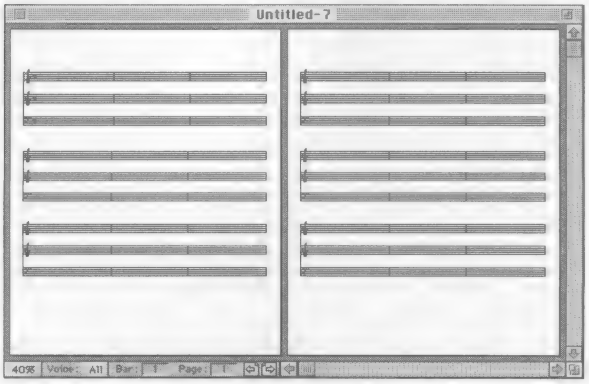


Figure 14.6: Beginning Score

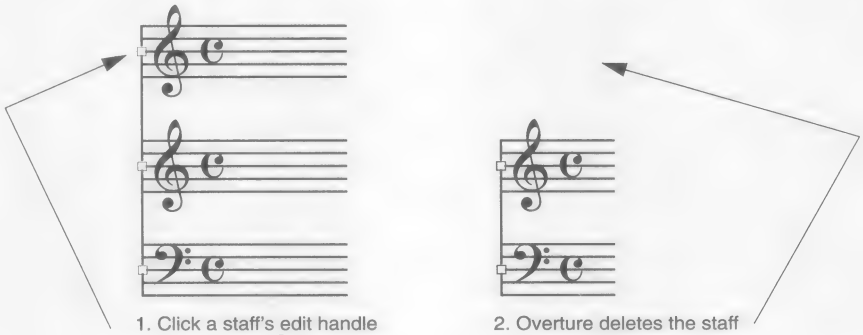
2. **Add a staff above the top staff in the top system.**

   Notice that Overture changes the number of systems on a page by wrapping systems to a new page.



Deleting Staves

To remove a staff from a score:

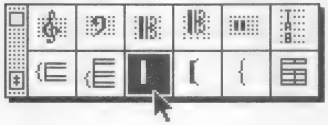
1. **Select Options>Show>Handles.**
   This is an optional step. Once you learn where to click on a staff or barline, you won't need to select this option. Handles are always available—they're just normally invisible. Selecting this option shows you where to click a staff or barline to edit it.
2. **Using the Eraser Cursor, click the editing handle of the staff you want deleted.**

1. Click a staff's edit handle with the Eraser Cursor

2. Overture deletes the staff

❑ Grouping Staves

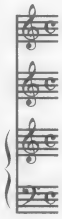
Use the Staves palette to create new staff groupings. To do so:

1. **From the Staves palette, select the tool for the staff grouping you wish to create.**



2. **In the Score window, drag a rectangle around those staves you want grouped.**

1. Drag a rectangle around those staves you want grouped.



2. Overture applies the grouping across the selected staves.

Editing Staff Grouping Symbols

You can move a single brace, bracket, or system grouping symbol by dragging it with the Arrow Cursor.

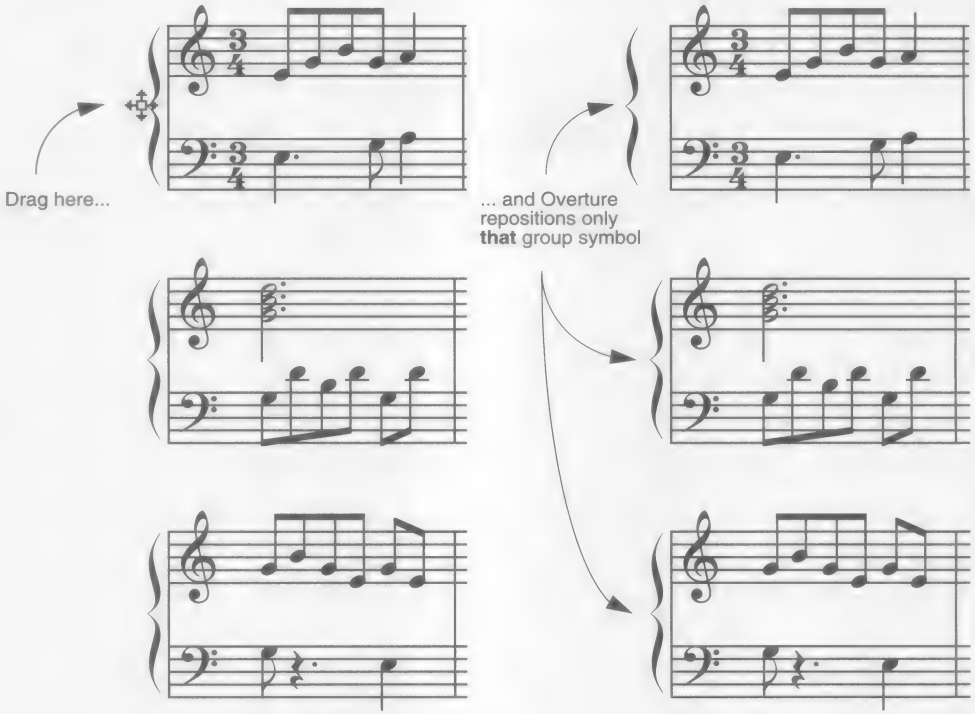


Figure 14.7: Dragging a Grouping Symbol

You can move *all* related braces, brackets, and system grouping symbols for the entire score by command-dragging them with the Arrow Cursor.

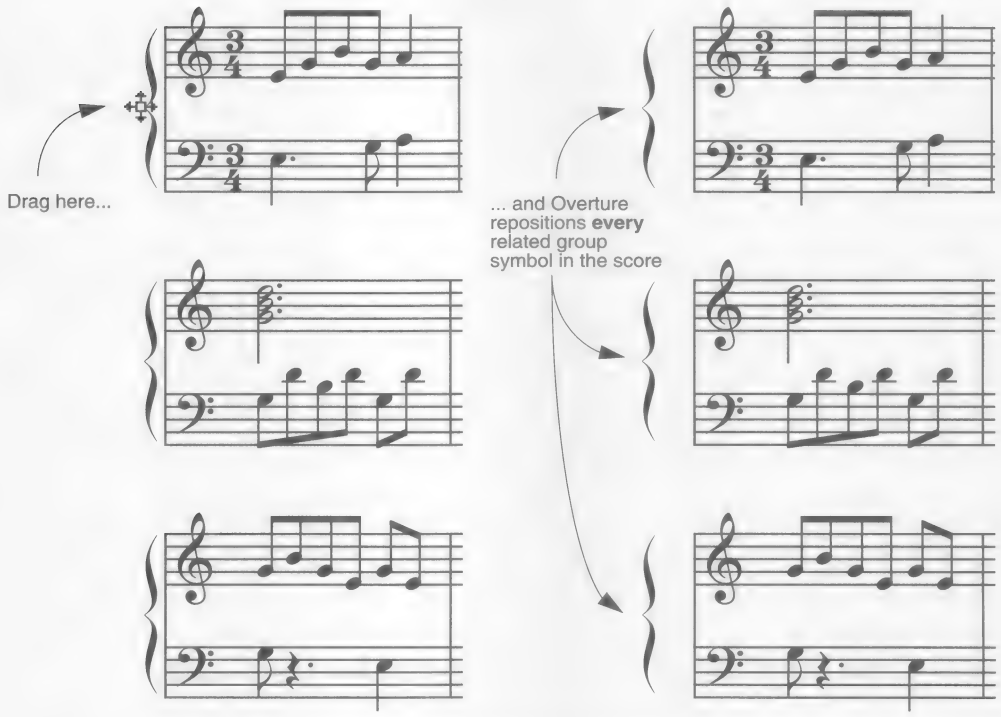


Figure 14.8: Command-Dragging a Grouping Symbol

Deleting Staff Groupings

To remove any staff grouping, click it with the Eraser Cursor.

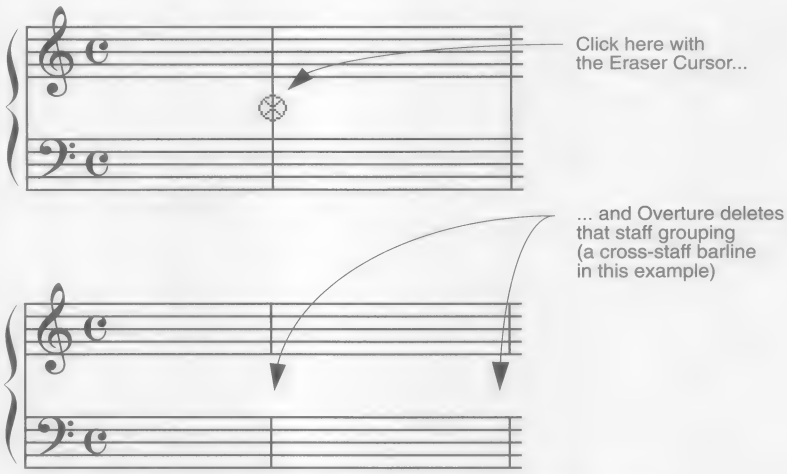


Figure 14.9: Removing a Staff Grouping (Cross-Staff Barline Example)

CHAPTER 15: Barlines Button

The Barlines button always contains the icon of the most recently selected tool.

Press and hold the mouse on the Barlines button to open the pop-up Barlines menu. To create a floating palette, tear off the menu. To change a palette's orientation, click its orientation box.

You can also type the letter "B" (for "Barlines") to activate the most recently selected barline tool (unless you're in one of Overture's text entering modes).

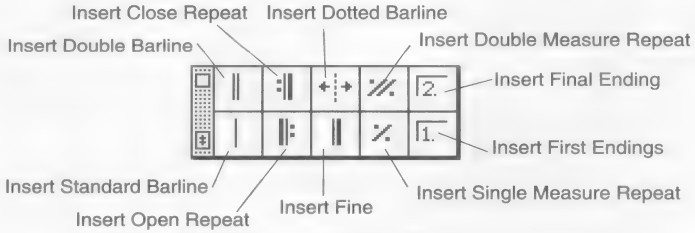


Figure 15.1: Barlines Palette

Tool Overview

The following describes each of the tools in the Barlines palette (shown in Figure 15.1).

- **Insert Standard Barline**: Select this tool and click a barline in your score to insert a standard barline. Use the standard barline to separate the music into measures.
- **Insert Double Barline**: Select this tool and click a barline in your score to insert a double barline. Use a double barline to partition separate sections of music.
- **Insert Close Repeat**: Select this tool and click a barline in your score to insert a close repeat. Use a close repeat to indicate the end of a repeating section of music. MIDI playback is affected by the close repeat only if you check **Options>Play Style>Repeats** (as discussed in "Repeats" on page 488). If the **Repeats** option is checked and Overture encounters a close repeat, it searches backward through the score for an open repeat that doesn't have a matching close repeat. It will then repeat that section once. If it doesn't find an un-mirrored open repeat, it repeats from the top of the score. For more information, see "Using the Close and Open Repeat Tools" on page 165.
- **Insert Open Repeat**: Select this tool and click a barline in your score to insert an open repeat. Use an open repeat to indicate the beginning of a repeating section of music. MIDI playback is affected by the open repeat as discussed in the previous paragraph (but only if you check **Options>Play Style>Repeats**).
- **Insert Dotted Barline**: Select this tool and click in your score to insert a dotted barline. Dotted barlines are commonly used to subdivide measures of complex rhythm.
- **Insert Fine**: Select this tool and click a barline in your score to insert a Fine. Use a Fine to indicate the end of a composition or of a movement within it.
- **Insert Single Measure Repeat**: Select this tool and click in your score to insert a single measure repeat symbol. This symbol means that you're to repeat the preceding measure in its entirety. It does not affect MIDI playback.
- **Insert Double Measure Repeat**: Select this tool and click in your score to insert a double measure repeat symbol. This symbol means that you're to repeat the preceding two measures in their entirety. It does not affect MIDI playback.

- **Insert First Endings**: Select this tool and drag across your score to insert a first ending. Overture automatically names the first ending and inserts a close repeat at the end of it. Use first endings for any ending in your score except for the final ending. MIDI playback recognizes first endings in your score only if you check **Options>Play Style>Repeats**. For more information, see "Using the Ending Tools" on page 167.
- **Insert Final Ending**: Select this tool and drag across your score to insert a final ending. MIDI playback recognizes final endings in your score only if you check **Options>Play Style>Repeats**. For more information, see "Using the Ending Tools" on page 167.

❑ Using the Barlines Palette

To change one barline type into another type:

1. **Select the desired barline tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
2. **Click the cursor close to the barline you wish to change.**
   Overture changes the existing barline into the type selected in the Barlines palette. Overture always changes the barline closest to where you click.

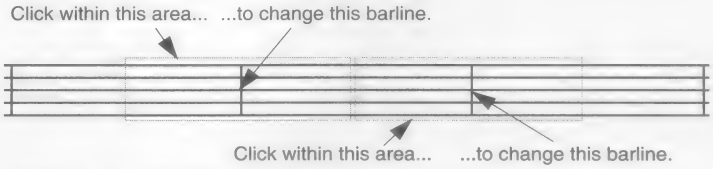


Figure 15.2: Changing a Barline

NOTE: You cannot change an existing barline into a dotted barline. Dotted barlines are used within existing measures to subdivide complex rhythms. See "Using Dotted Barlines" for more information.

Using Dotted Barlines

Some modern music uses dotted barlines to subdivide irregular meters into useful patterns. These patterns tell the performer which notes or beats to accent. Figure 15.3 shows an example of a 7/8 measure that's subdivided into a 2+2+3 pattern using dotted barlines.

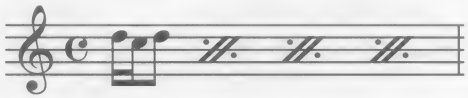
Figure 15.3: Dotted Barline Example

To insert dotted barlines into an Overture score:

1. **Select the Dotted Barline tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
2. **Click the cursor where you want to insert a dotted barline.**
   Overture inserts a dotted barline.
3. **To reposition the barline, simply click its handle (at the top of the barline) and drag it where you want it.**
   If you have trouble finding the barline handle, select **Options>Show>Handles**. This will show all barline handles.

Using Single and Double Measure Repeats

Overture supports both single and double measure repeats:

- Use this symbol to indicate the performer is to repeat the entire previous measure.
- Use this symbol to indicate the performer is to repeat the entire previous two measures. This symbol is sometimes used to indicate the repetition of mixed value beats within a measure.

To insert a single or double measure repeat sign:

1. **Select either the Single Measure Repeat or the Double Measure Repeat tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
2. **Click the cursor where you want to insert the repeat.**
   Overture inserts the selected repeat.
3. **To reposition a repeat, select the Arrow Cursor and drag the symbol to the desired position.**

NOTE: MIDI playback does not recognize single or double measure repeats.

Using the Close and Open Repeat Tools

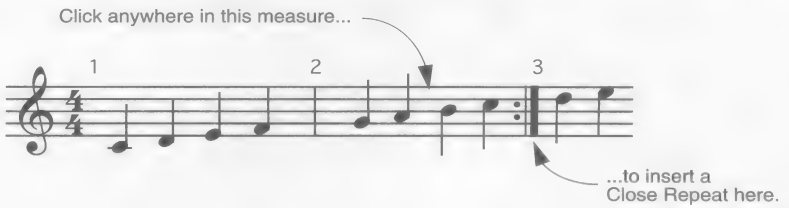
Overture's MIDI playback recognizes open and closed repeat signs and plays them correctly. Specifically, when Overture encounters a close repeat it searches backward through the score for an open repeat that doesn't have a matching close repeat. It will then repeat that section once. If Overture doesn't find any un-mirrored open repeats, playback jumps all the way back to the beginning of the score.

The following examples illustrate how to use repeats and how Overture plays them back.

Single Repeats

To insert and playback a single repeat:

1. **Select the Close Repeat tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
2. **Click anywhere in the measure to the left of the barline you wish to change.**
   Overture changes the existing barline into a Close Repeat.

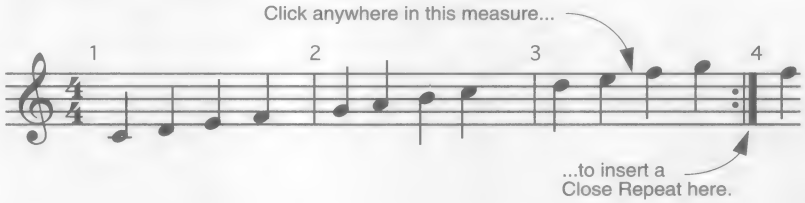


3. **Make sure Options>Play Style>Repeats is checked.**
   If this option in not checked, MIDI playback ignores all repeats in an Overture score.
4. **Type [space] to playback the score through a MIDI sound module.**
   Overture recognizes the repeat sign after measure 2 causing MIDI playback to jump back to measure 1.
   Specifically, Overture plays the measures in the following order:
   1->2->1->2->3->4-> etc...

Nested Repeats

To insert and playback nested repeats:

1. **Select the Close Repeat tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
2. **Click anywhere in the measure to the left of the barline you wish to change.**
   Overture changes the existing barline into a Close Repeat.



3. **Select the Open Repeat tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
4. **Click anywhere in the measure to the right of the barline you wish to change.**
   Overture changes the existing barline into an Open Repeat.

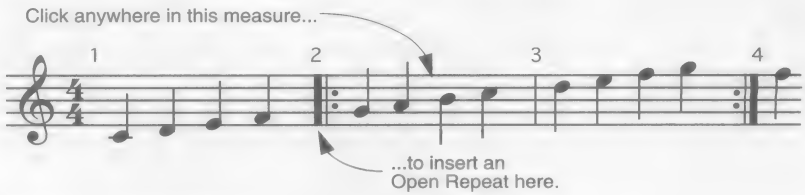


Figure 15.4: Nested Repeat

5. **Make sure Options>Play Style>Repeats is checked.**
   If this option in not checked, MIDI playback ignores all repeats in an Overture score.
6. **Type space to playback the score through a MIDI sound module.**
   Overture recognizes the repeat sign after measure 3 causing MIDI playback to jump back to measure 2.
   Specifically, Overture plays the measures in the following order:
   1->2->3->2->3->4-> etc...

Using the Ending Tools

Overture's MIDI playback recognizes endings and plays them correctly. Overture supports two types of endings:

- **First Endings**: Use this type of ending for the first ending in a song and for any endings other than the song's final ending.
- **Final Ending**: Use this type of ending to notate the final ending in a song.

To create an ending, select one of the ending tools and drag across the Score window beginning at the first measure in the ending and stopping at the end of the last measure in the ending. You can drag endings across systems if necessary.

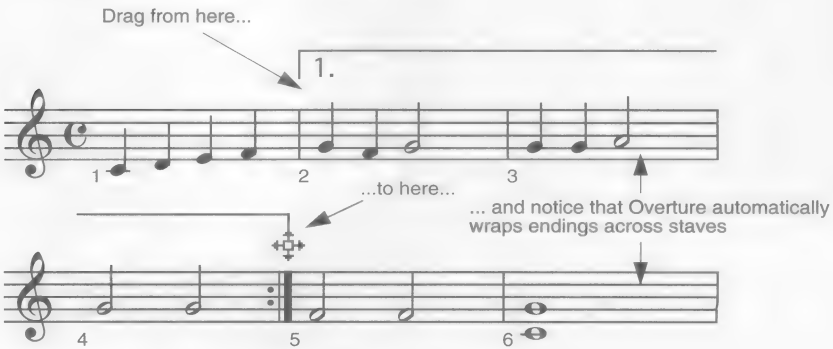



Figure 15.5: Drag with an Ending Tool to Create an Ending

You can place any text you want in an ending. To do so, double-click the upper right corner of an ending to open the Set Ending dialog box.

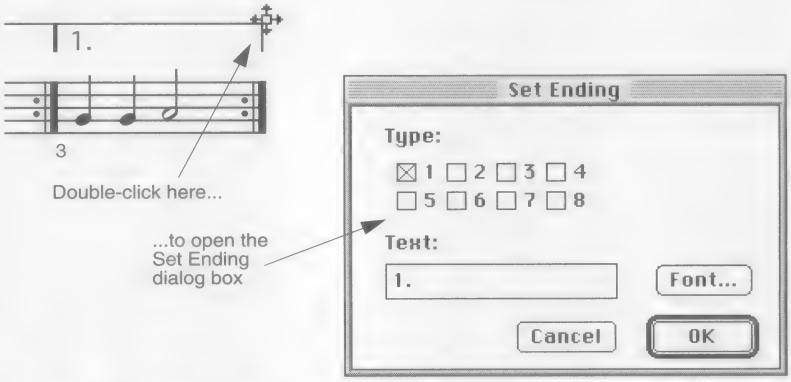


Figure 15.6: Opening the Set Ending Dialog Box

Use the Set Ending dialog box to place text into an ending. Generally, endings contain only numbers to identify them, but Overture lets you type any text you want into an ending. You may find it fastest to use the numbered checkboxes to name endings. For example, if the same ending is used for 1, 3, and 5, simply check the 1, 3, and 5 checkboxes—Overture automatically enters the numbers into the Set Ending dialog's Text field.

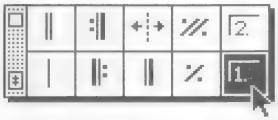
You can also define the ending's font. Click the font button to open the Select Font dialog box, which is discussed in "Font Button" on page 432.

Read the next three sections to learn how to create first endings, middle endings and final endings using the ending tools and the Set Ending dialog box.

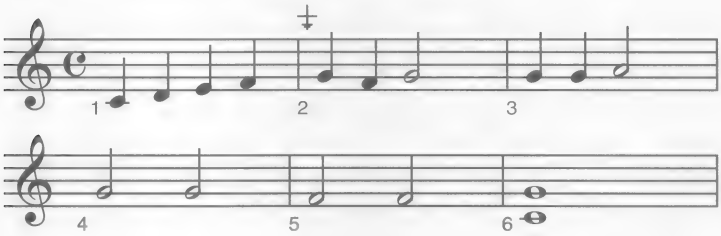
First Endings

To create a first ending:

1. **Select the First Ending tool from the Barlines palette.**



2. **Move the cursor over the Score window.**
   The cursor becomes a crosshair pointer.



3. **Press and hold the mouse at the left edge of the first measure in the ending and drag to the end of the last measure in the ending.**
   Overture inserts a first ending, names it "1" and inserts a Close Repeat sign in the final measure of the ending.

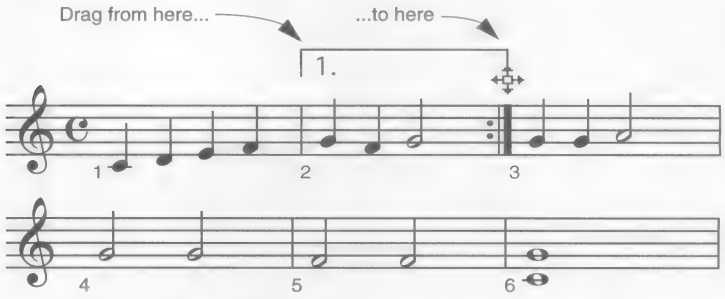


Figure 15.7: Creating a First Ending

4. **Make sure Options>Play Style>Repeats is checked.**
   If this option in not checked, MIDI playback ignores all repeats in an Overture score.
5. **Type space to playback the score through a MIDI sound module.**
   Overture recognizes the repeat sign after measure 2, causing MIDI playback to jump back to measure 1. After re-playing measure 1, playback jumps to measure 3.
   Specifically, Overture plays the measures in the following order:
   1->2->1->3->4->5-> etc...

Middle Endings

Middle endings are identical to first endings, except they're notated with an ending number other than "1". To create a middle ending:

1. **Select the First Ending tool from the Barlines palette.**

2. **Move the cursor over the Score window.**
   The cursor becomes a crosshair pointer.
3. **Press and hold the mouse at the left edge of the first measure in the ending and drag to the end of the last measure in the ending.**
   Overture inserts an ending, gives it the default name of "1" and inserts a Close Repeat sign in the final measure of the ending.

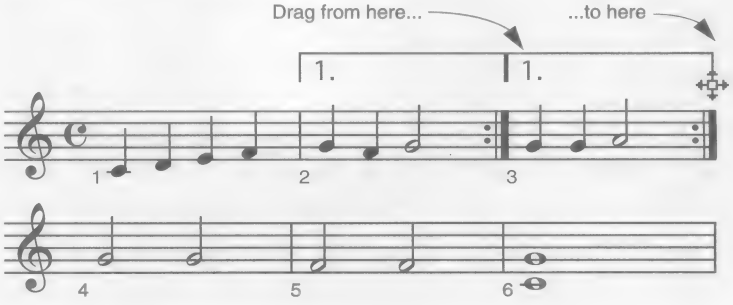


Figure 15.8: Creating a Middle Ending

4. **Using the Arrow Cursor tool, double-click the upper-right corner of the ending.**
   Overture opens the Set Ending dialog box.

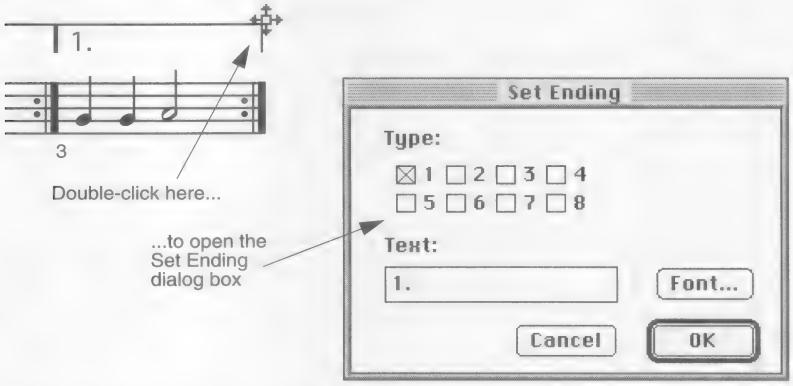
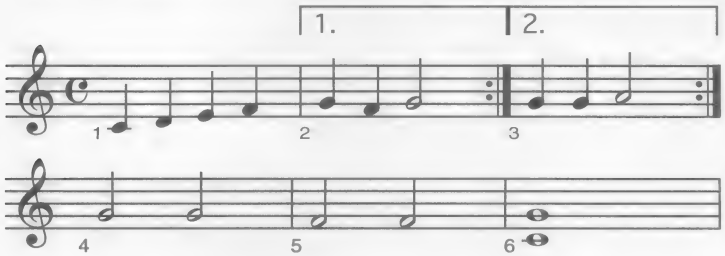


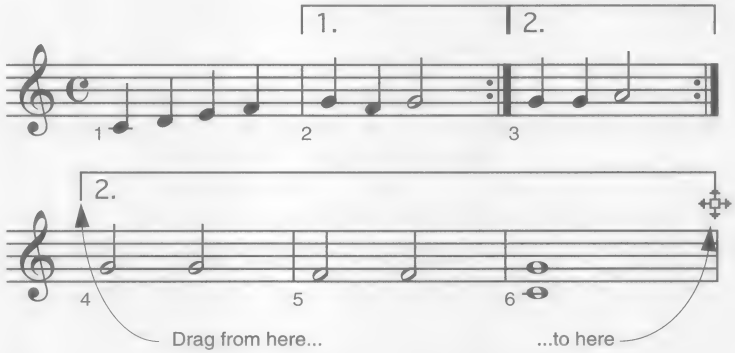
Figure 15.9: Opening the Set Ending Dialog Box

5. **Since this is the second ending in the score, check the "2" checkbox and un-check the "1" checkbox.**
   The Text area shows the exact text that will appear in the ending.
6. **Click the OK button.**
   Overture changes the ending number to "2".

7. **Make sure Options>Play Style>Repeats is checked.**
   If this option in not checked, MIDI playback ignores all repeats in an Overture score.
8. **Type space to playback the score through a MIDI sound module.**
   Overture recognizes the repeat signs after measure 1 and measure 2. Specifically, Overture plays the measures in the following order:
   1->2->1->3->1->4->5 etc...

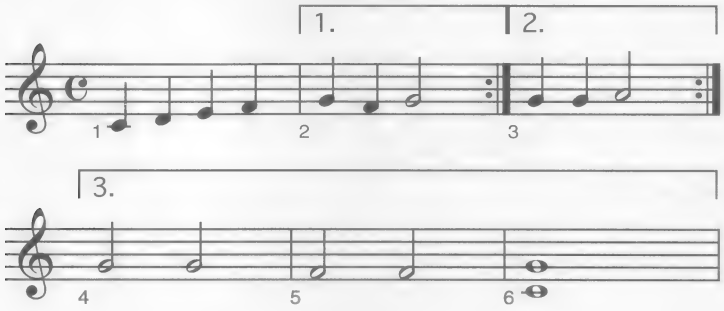
Final Endings

To insert a final ending:

1. **Select the Final Ending tool from the Barlines palette.**

2. **Move the cursor over the Score window.**
   The cursor becomes a crosshair pointer.
3. **Press and hold the mouse at the left edge of the first measure in the ending and drag to the end of the last measure in the ending.**
   Overture inserts a final ending and gives it the default name of "2".

Since this is actually the third ending, you'll need to change its number from "2" to "3". To do so:

4. **Double-click the upper-right corner of the ending.**
   Overture opens the Set Ending dialog box.
5. **Check the "3" checkbox and un-check the "2" checkbox.**

6. **Click the OK button.**
   Overture changes the ending number to "3".

7. **Make sure Options>Play Style>Repeats is checked.**
   If this option in not checked, MIDI playback ignores all repeats in an Overture score.
8. **Type space to playback the score through a MIDI sound module.**
   Overture recognizes the repeat signs after measure 1 and measure 2. Specifically, Overture plays the measures in the following order:
   1->2->1->3->1->4->5->6

❑ Deleting Barlines

You can delete dotted barlines by clicking their edit handles with the Eraser Cursor. Similarly, you can convert any type of barline (except dotted) into a standard barline by clicking its edit handle with the Eraser Cursor.

Barline edit handles are located at the top of the barline, where it crosses the top line in the staff.

Figure 15.10: Where to Click a Barline to Delete It

Edit handles are always available, but normally hidden unless you select **Options>Show>Handles**. The edit handle does not have to be visible in order for you to click it. For more information about editing and moving barlines, see "Changing Bar Widths" on page 55.

Hiding Standard Barlines

You can hide standard barlines by clicking their edit handles with the Eraser Cursor.

Figure 15.11: Barline Edit Handles

If you choose **Options>Show>Invisibles**, Overture displays the hidden barlines in grey (though they still are invisible when printing).

To make a hidden barline visible again:

1. **Select the Standard Barline tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
2. **Click the cursor close to the barline you wish to change.**
   Overture changes the hidden barline into a standard visible barline.

CHAPTER 16: Transcription Quantize Amount Button

Use this button to set Overture's transcription quantization level. The button always shows the currently selected transcription quantize value.

NOTE: This button does not quantize the *actual* MIDI data—rather it quantizes the transcribed *notation* of the MIDI data. MIDI data is unaffected by this button.

❑ Setting a Transcription Quantize Amount

Whenever Overture converts raw MIDI data into standard music notation, it does so using the value displayed in the Transcription Quantize Amount button. Therefore, whenever you transcribe raw MIDI data into notation, you would generally select a transcription quantize value that corresponds to the smallest note value you plan to transcribe. For example, if the smallest note you'll transcribe is an eighth note, set a transcription quantize amount equal to an eighth note—this keeps Overture from misinterpreting any "sloppy" playing. Of course, there are exceptions to this rule and they're discussed in "Transcription Quantization and Manual Transcription" on page 177.

Overture interprets triplets of any value greater than the selected quantize amount. For example, if you select a sixteenth note quantize value, Overture would also recognize and transcribe eighth note triplets.

To select a transcription quantization value:

1. **Press and hold the Transcription Quantize Amount button.**
   Overture opens a pop-up menu of quantize values.

Figure 16.1: Transcription Quantize Amount Pop-Up Menu

2. **While still holding the mouse button, drag the cursor over the desired quantize level (highlighting it), then release the mouse button.**
   Overture sets the transcribe quantization to the selected level and displays your selection as the button's icon.

IMPORTANT: Overture's smallest transcription quantize amount is the triplet value of the selected note. For example, if you select a transcription quantize amount of an eighth note, the smallest note value Overture will transcribe correctly is an eighth note triplet.

❑ Using Transcription Quantization

Whenever you convert raw MIDI data into standard music notation, Overture quantizes the transcription to the value set by the Transcription Quantize Amount button. The following sections show some examples using different transcription processes.

Transcription Quantization and Auto Transcription

If your scores are rather simple, you may find it adequate to use Overture's auto transcription feature. This feature (located in the Record Options dialog box, or enabled by checking **Options>Auto Transcribe**) automatically transcribes all recorded MIDI data into standard notation using the value shown in the Transcription Quantize button. The advantage of auto transcription is that it

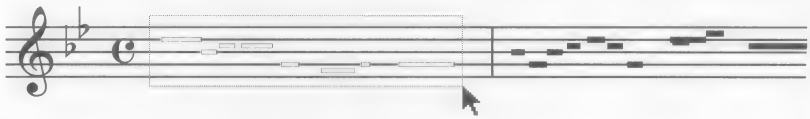
saves you the additional step of manually converting MIDI data into standard music notation. The disadvantage is that it doesn't let you selectively transcribe raw MIDI data using different transcription quantize values. The **Auto Transcribe** option is discussed in "Record Options" on page 489.

Transcription Quantization and Manual Transcription

If your score is rather complex, you may want to transcribe MIDI data manually. The advantage of manual transcription is that it lets you selectively choose a transcription quantize amount and voice for any note or group of notes. For example, if your score contains a few measures of eighth notes, then a few measures of sixteenth note triplets, you would find it easiest to transcribe the eighth notes using the eighth note transcription quantize amount, then transcribe the sixteenth note triplet section using a sixteenth note triplet transcription quantize amount.

Follow through this example to see how to record and manually transcribe raw MIDI data:

1. **Choose Options>Record Options.**
   Overture opens the Record Options dialog box.
2. **Make sure the Auto Transcribe option is un-checked, then click the OK button.**
   Alternately, you could simply un-check the **Options>Auto Transcribe** option.
3. **Type the [tab] key to begin recording.**
4. **Play some music on your MIDI controller.**
5. **Type the [return] key to stop recording.**
   Overture displays the recorded music as raw MIDI data.
6. **Select the raw MIDI data you want to transcribe.**
   You select raw MIDI data exactly like you select standard music notation symbols.



7. **Select a note value from the Transcription Quantize Amount pop-up menu.**

8. **Choose Notes>Raw to Notes.**

   Overture transcribes the highlighted MIDI data into standard music notation using the selected transcription quantize amount. See "Raw to Notes" on page 471 for more information about the **Raw to Notes** command.

Fixing Transcription Quantization Mistakes

If you find a transcription quantization error in your score, you can fix it using the **Notes to Raw**, **Raw to Notes**, and **Re-Transcribe** commands.

For example, assume your score contains the transcription quantization error shown in Figure 16.2.

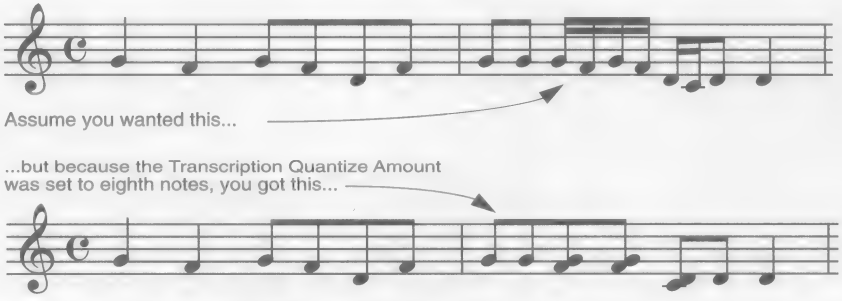
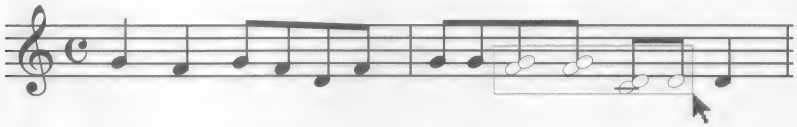


Figure 16.2: Typical Transcription Quantization Error

To correct this transcription quantization error:

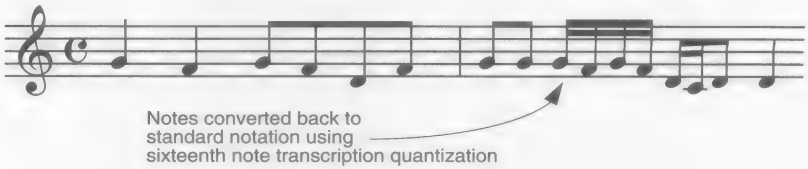
1. **Select the notes that transcribed incorrectly.**



2. **Choose Notes>Notes to Raw.**
   Overture converts the notes to raw MIDI data in the Score window. See "Notes to Raw" on page 473 for more information about the **Notes to Raw** command.

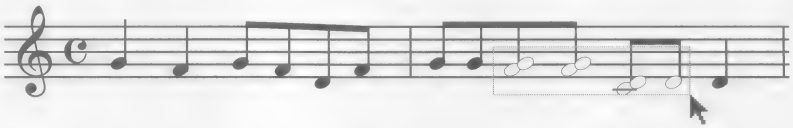
3. **Press and hold the mouse on the Transcription Quantize Amount button.**
   Overture opens a pop-up menu of transcription quantization amounts.
4. **Select the sixteenth note from the pop-up menu.**

5. **Choose Notes>Raw to Notes.**
   Overture converts the selected raw MIDI data back into standard music notation using a sixteenth note transcription quantize amount. See "Raw to Notes" on page 471 for more information about the **Raw to Notes** command.

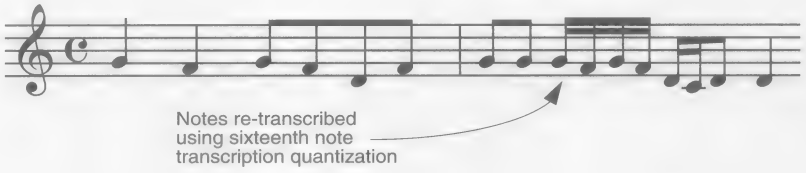


There's an even easier way to correct the transcription quantize error shown in Figure 16.2 on page 178, but it was important to first understand how the **Notes to Raw** and **Raw to Notes** commands worked:

1. **Select the notes that transcribed incorrectly.**



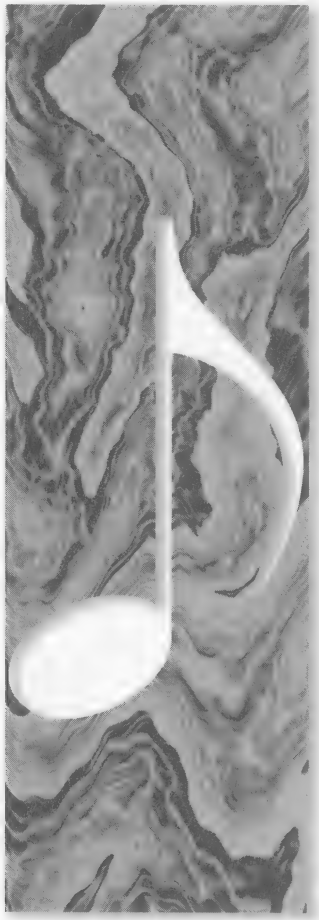
2. **Press and hold the mouse on the Transcription Quantize Amount button.**
   Overture opens a pop-up menu of transcription quantization amounts.
3. **Select the sixteenth note from the pop-up menu.**

4. **Choose Notes>Re-Transcribe.**
   Overture converts the notes into raw MIDI data (as though you chose the **Notes to Raw** command), then transcribes them back into standard music notation using a sixteenth note transcription quantize amount (as though you chose the **Raw to Notes** command).

NOTE: Overture contains numerous commands that correct some of the most common transcription quantization errors automatically. Specifically, you can correct the following common quantization errors using a single command:

- arpeggios that you recorded, and that Overture should display as a single chord with an arpeggio symbol.
- staccato notes that transcribed as a series of notes & rests, and that Overture should display as notes with staccato symbols.
- notes transcribed incorrectly because you recorded them with a "swing" feel.
- trills that you recorded, and that Overture should notate as a single note with a trill symbol.
- triplets that you recorded with slight timing discrepancies, and that Overture notated as non-triplets.
- turns that you recorded, and that Overture should notate as a single note with a turn symbol.

For more information about each of these automatic transcription error correction commands, see "Notate Notes As" on page 465.

PART 3: More Overture Windows



CHAPTER 17: Transport Window

The Transport window contains buttons to control MIDI recording and playback, and a pop-up menu to select the MIDI Thru Instrument.

To open the Transport window, choose **Windows>Transport**.

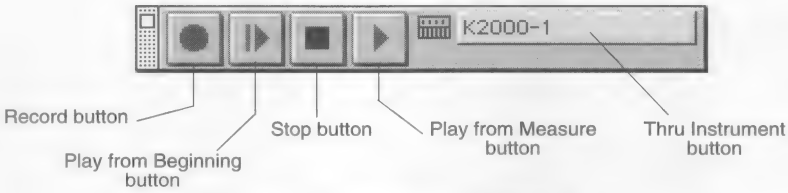


Figure 17.1: Anatomy of the Transport Window

❑ Transport Controls

The four buttons immediately to left of the Transport window are Overture's Transport Controls.

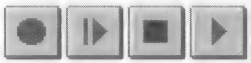


Figure 17.2: Transport Controls

Use these buttons when you want to play a score using MIDI sound modules, or when you want to record MIDI data in real-time.

Table 2 shows the function of each Transport Control button as well as its Macintosh key equivalent—typing a key equivalent has the same effect as clicking the respective button.

Button	Key Equivalent	Function
	tab	Real-time MIDI recording from the beginning of the active measure.
	space	MIDI playback from the beginning of the score.
	return	Stops either MIDI recording or MIDI playback.
	;	MIDI playback from the insertion point (as seen by the blinking input cursor)

Table 2: Transport Control Table

❑ Thru Instrument Button

Use this button to set Overture's Thru Instrument. The button always shows the name of the currently selected Thru Instrument.

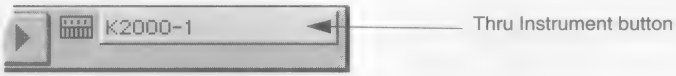


Figure 17.3: Thru Instrument Button

If **Options>Keyboard Thru** is checked (as discussed in "Keyboard Thru" on page 483), MIDI data received by Overture gets sent to the device displayed in the Thru Instrument button. Overture watches for MIDI input from any device that you select as an Input Device (as discussed in "Enable Input Devices" on page 493) and passes the MIDI data out to the device that you select as a Thru Instrument.

This feature allows your master MIDI keyboard to "play" any device in your studio.

To select a Thru Instrument:

1. **Press and hold the mouse on the Thru Instrument button.**
   Overture opens a pop-up menu of all the devices in your current OMS Studio Setup document.
2. **Release the mouse over the device you wish to use as a Thru Instrument.**
   Overture selects the device as the Thru Instrument and displays its name in the Thru Instrument button.

If you check the **MIDI Through Follows Tracks** option in the Preferences dialog box (as discussed in "MIDI Through Follows Tracks" on page 507), and you select a different track or voice in the Score window, Overture automatically changes the Thru Instrument to the device assigned in the Tracks window. The Tracks window is discussed in "Chapter 18: Tracks Window".

❑ Real Time MIDI Recording

Using a MIDI controller, you can record MIDI data directly into Overture. The following sections discuss the process.

Basic Setup

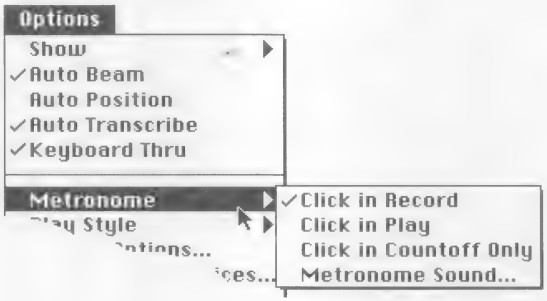
Before you record your first track, you need to make sure that your hardware is connected and that all the software is configured properly. To do so:

1. **Make sure you have a MIDI controller and sound source connected to a MIDI interface, and that the interface is connected to your computer properly.**
2. **Make sure your OMS Studio Setup document is properly configured.**
   To learn how to configure OMS, see your OMS Owner's Manual.
3. **Choose Options>Enable Input Devices.**
   Overture opens the Select Inputs dialog box.
4. **Make sure your MIDI controller is selected as an input device in the Select Inputs dialog box, then click the OK button. (Enabled devices are highlighted).**

Setting Metronome and Record Options

Next, you must make decisions concerning metronome use, voice assignments, and other recording options. To do so:

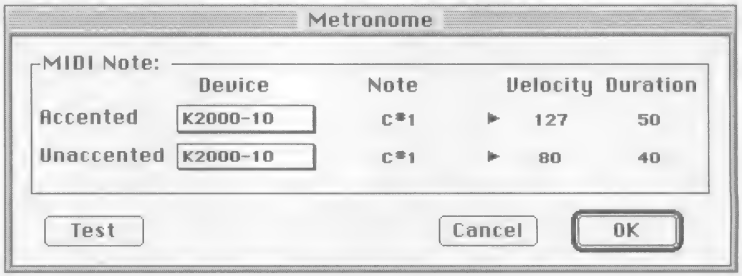
1. **From the Options>Metronome submenu, select if and when you want the metronome to click.**



If you select **Click in Record**, Overture's metronome clicks for a 1-bar countoff and throughout the entire recording. If you select **Click in Countoff Only**, Overture's metronome clicks only during the countoff measure. If you don't select either option, Overture does not play a 1-bar countoff before recording and the metronome will not click at all while Overture records.

2. **If you decide to use the metronome, choose Options>Metronome>Metronome Sound.**

Overture opens the Metronome dialog box.



3. **Use the Metronome dialog box to assign a "click" sound to the metronome.**

To learn more about the metronome and its related options, see "Metronome" on page 485.

4. **Decide whether you want the recorded music to be auto beamed, auto positioned, or auto transcribed by checking the appropriate options in the Options menu.**

   Each of these options is discussed in detail in "Chapter 28: Options Menu".

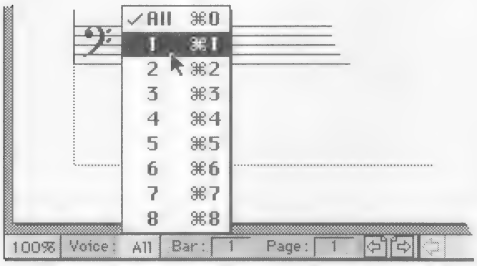
5. **If you decide you want Overture to automatically transcribe the music, select a transcription quantize value with the Tool Bar's Transcription Quantize Amount button.**

   For details, see "Chapter 16: Transcription Quantize Amount Button".

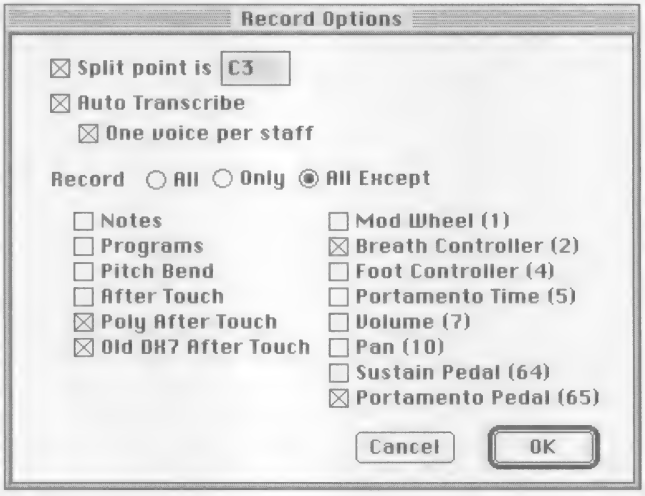
6. **Decide whether or not to check the Options>Keyboard Thru option.**

   This feature allows you to play a master MIDI controller and hear the output from any sound module in your studio. Generally, you should select this option if your MIDI controller and sound module are separate instruments (or you use a multitimbral keyboard synth with its Local Control turned off). You should uncheck this option if you're using a single keyboard synthesizer and its Local Control is turned on. For more information, see "Keyboard Thru" on page 483.

7. **Using the pop-up menu at the bottom of the Score window, select a Voice to record.**



8. **Choose Options>Record Options.**
   Overture opens the Record Options dialog box.



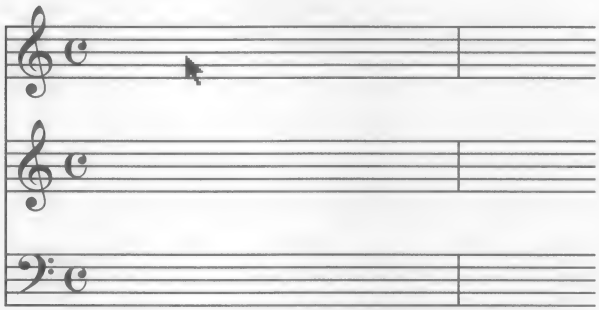
9. **Select the desired record options, then click the OK button.**
   The Record Options dialog box is discussed in "Record Options" on page 489.

Recording

IMPORTANT: You should turn off AppleTalk whenever you record MIDI data in real time because it interferes with MIDI operations. If AppleTalk is currently on, turn it off in the Chooser. You can turn it back on when you need to print.

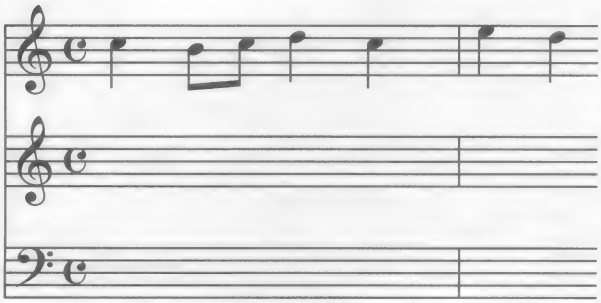
You're ready to start recording tracks. To do so:

1. **Using the Transport Window's Thru Instrument button, select the MIDI device on which you wish to record.**

2. **In the Score window, click the measure and staff at which you want recording to begin.**

3. **In the Transport window, click the Record button, or type tab.**

If you checked either the **Click in Record** or **Click in Countoff Only** options, Overture will countoff for one measure, then begin to record. If you didn't check any countoff options, Overture begins to record immediately.

4. **Play your MIDI controller.**
5. **When you're finished recording, click the Stop button in the Transport window, or type return.**

Overture records the MIDI data and enters it into the Score window. If you selected **Options>Auto Transcribe**, Overture automatically transcribes the music using the transcription quantize amount set with the Tool Bar's Transcription Quantize Amount button.

CHAPTER 18: Tracks Window

The Tracks window defines the characteristics of all the tracks in your Overture score.

To open the Tracks window, choose **Windows>Tracks**.

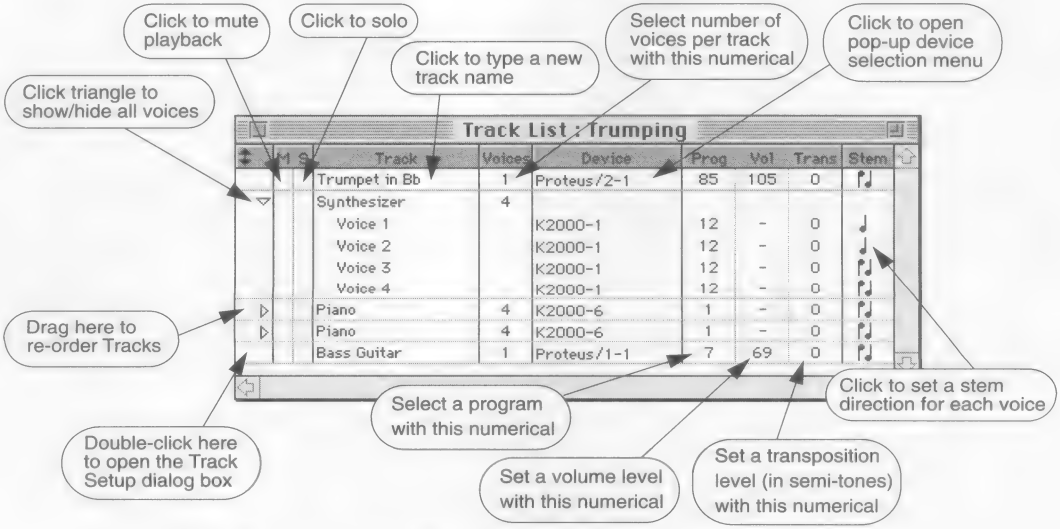

Click to mute playback
Click to solo
Click to type a new track name
Select number of voices per track with this numerical
Click to open pop-up device selection menu
Click triangle to show/hide all voices
Track List : Trumping
M S Track Voices Device Prog Vol Trans Stem
Trumpet in Bb 1 Proteus/2-1 85 105 0
Synthesizer 4
Voice 1 K2000-1 12 - 0
Voice 2 K2000-1 12 - 0
Voice 3 K2000-1 12 - 0
Voice 4 K2000-1 12 - 0
Piano 4 K2000-6 1 - 0
Piano 4 K2000-6 1 - 0
Bass Guitar 1 Proteus/1-1 7 69 0
Drag here to re-order Tracks
Click to set a stem direction for each voice
Select a program with this numerical
Double-click here to open the Track Setup dialog box
Set a volume level with this numerical
Set a transposition level (in semi-tones) with this numerical

Figure 18.1: Tracks Window Overview

❑ Tracks Window Overview

The Tracks window is organized as a grid; each row represents a different track (or voice), and each column edits a different parameter for that track (or voice). Use the tracks window to:

- name tracks
- enable tracks
- arrange tracks
- assign MIDI playback devices, programs, channels and transposition values to tracks
- specify the number of voices in a track
- determine voice stem directions in a track

About Voices

Each Overture track may contain as many as eight separate voices. A voice is defined as a single rhythmic line within a track. Some tracks require more than one voice to notate and playback correctly. Specifically:

- If you notate more than one instrument per staff, you'll need to use multiple voices to distinguish between the multiple instruments.
- If you notate a polyphonic instrument (such as a piano) that plays different rhythmic lines simultaneously, you'll need to use multiple voices to distinguish between the multiple rhythmic lines.

See "Voice" on page 6 for more information about voices and how to use them.

Viewing Voice Assignments

You can view all the voice assignments in a track by clicking the small right-pointing triangle to the left of the track number. This causes Overture to display all the voice assignments for that track, and it rotates the small triangle to point downward. You can click the downward-pointing triangle to hide the voice assignments for a track.

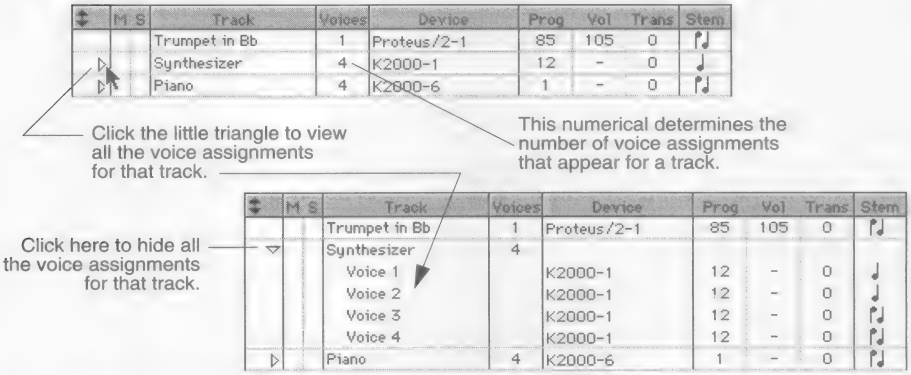
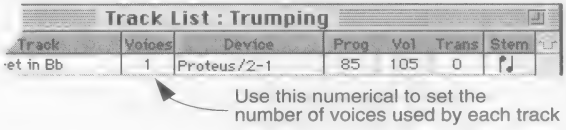

M S
Track
Voices
Device
Prog
Vol
Trans
Stem
Trumpet in Bb 1 Proteus/2-1 85 105 0
Synthesizer 4 K2000-1 12 - 0
Piano 4 K2000-6 1 - 0
Click the little triangle to view all the voice assignments for that track.
This numerical determines the number of voice assignments that appear for a track.
Click here to hide all the voice assignments for that track.
Trumpet in Bb 1 Proteus/2-1 85 105 0
Synthesizer 4
Voice 1 K2000-1 12 - 0
Voice 2 K2000-1 12 - 0
Voice 3 K2000-1 12 - 0
Voice 4 K2000-1 12 - 0
Piano 4 K2000-6 1 - 0

Figure 18.2: Viewing and Hiding Voice Assignments

Setting the Number of Voices for a Track

Use the **Voices** column numerical to set the number of voices used by each track.



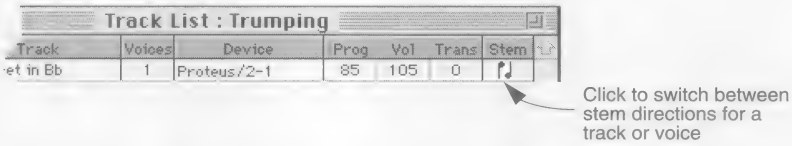
If a track uses only one voice, set the numerical to "1". If a track uses three voices, set the numerical to "3". You can assign up to eight voices per track.

When you view a track's voice assignments, you'll see only as many voices as are defined in the **Voices** column. For example, in Figure 18.2, the track named "Synthesizer" has only four voices assigned to it, so only four voices appear when you view that track's voice assignments.

NOTE: If you assign an Instrument name in the Setup Track dialog box, Overture automatically assigns a default number of voices to that track corresponding to the type of instrument selected. You can override this default by using the Voices numerical. The Setup Track dialog box is discussed in "Setup Track" on page 373.

Setting Stem Direction for a Track or Voice

Use the **Stem** column to set a stem direction for each track or voice.



There are three possible stem directions (as shown in Figure 18.3):

- **Auto Stem**: Overture determines stem direction based on staff position. Stems point down for any notes below the middle line and they point up for any notes on or above the middle line.
- **Up Stem**: Overture makes all stems point up regardless of staff position.
- **Down Stem**: Overture makes all stems point down regardless of staff position.

To switch between them, simply click the icon in the **Stem** column until the desired stem direction is shown.

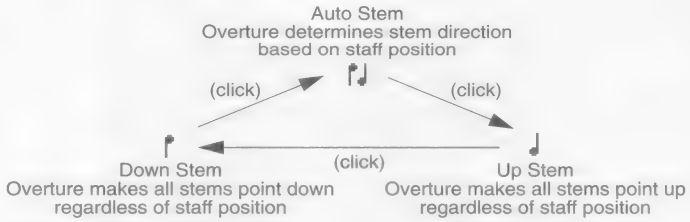

Auto Stem
Overture determines stem direction based on staff position
(click)
(click)
(click)
Down Stem
Overture makes all stems point down regardless of staff position
Up Stem
Overture makes all stems point up regardless of staff position

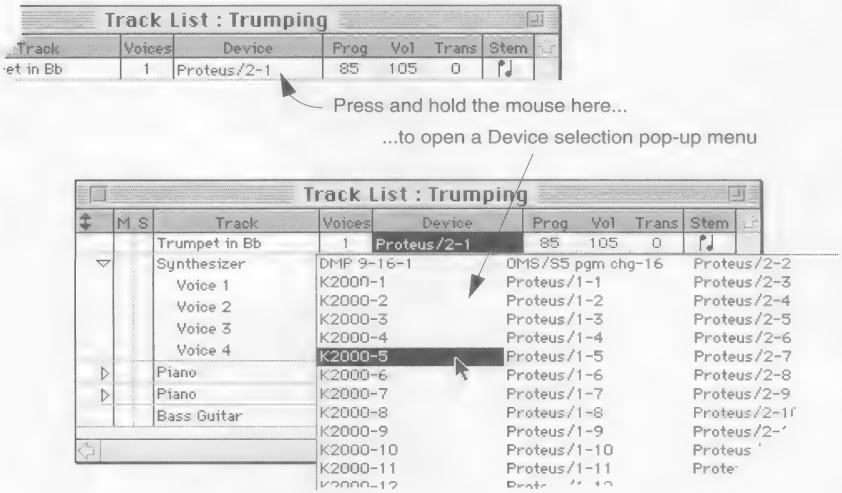
Figure 18.3: Stem Settings

IMPORTANT: Setting a direction in the stem column *does not* change the stem directions of any *existing* notes in a track. Rather, it sets the direction for any *newly* entered notes. If you want to change stem direction of existing notes, use the **Notes>Stem>Stem Up** or **Notes>Stem>Stem Down** commands as discussed in "Stem" on page 460.

In general, you'll use the Auto Stem direction for either single-voice tracks or for multi-voice tracks that notate multitimbral instruments. For tracks notating two or more instruments, you'll probably want to define a stem direction for each voice so as to distinguish which instrument plays which voice.

Device Selection for a Track or Voice

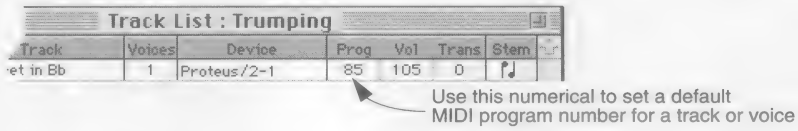
You can assign a different MIDI device to play each separate track (or voice). To do so, simply press and hold the mouse in the **Device** column and select a new device from the pop-up menu. This pop-up menu lists every device as defined by your current OMS Studio Setup document.



If you check the **MIDI Through Follows Tracks** option in the Preferences dialog box (as discussed in "MIDI Through Follows Tracks" on page 507), and you select a different track or voice in the Score window, Overture automatically changes the Thru Instrument to the device assigned in this column.

Program Selection for a Track or Voice

You can assign a default MIDI program number to each track (or voice) by entering it in the **Prog** column.



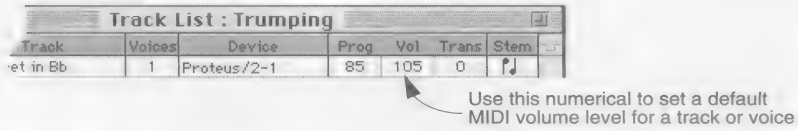
When Overture plays a track, it sends the MIDI program change message to your MIDI device. If you don't want Overture to change your MIDI device's internal program, simply set the numerical to "-".

> **NOTE**: Different MIDI devices number their internal programs in different ways. Some number programs from 0-127, or from 1-128, or in an octal format. Overture numbers programs from 0-127. See your MIDI sound module manual to see how this program change numbering selects its internal sounds.

You can also use Overture's Graphic window to insert MIDI program changes into a score. For more information about how to insert this and other types of MIDI data, see "The Strip Chart" on page 228.

Setting Volume for a Track or Voice

You can assign a default MIDI volume level to each track (or voice) by entering it in the **Vol** column.

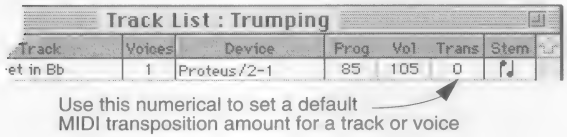


When Overture plays a track, it sends the MIDI volume message to your MIDI device. If you don't want Overture to set your MIDI device's volume, simply set the numerical to "-".

You can also use Overture's Graphic window to insert MIDI volume changes into a score. For more information about how to insert this and other types of MIDI data, see "The Strip Chart" on page 228.

Setting Transposition for a Track or Voice

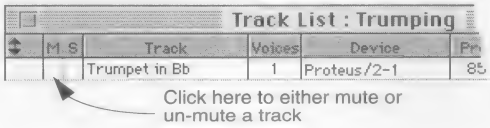
You can assign a default MIDI transposition value (in semitones) to each track (or voice) by entering it in the **Trans** column.



When Overture plays a track, it transposes the MIDI data before sending it to your MIDI device. If you don't want Overture to transpose a track's MIDI data, simply set the numerical to "-".

Muting a Track

You can mute the playback of any one or more tracks by clicking in the corresponding **Mute** column.

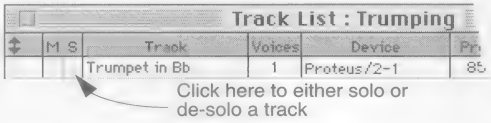


All muted tracks are indicated by the letter "M". To un-mute a track, simply click the "M" in the **Mute** column. You cannot mute individual voices.

NOTE: Overture ignores muted tracks when exporting to a *MIDI file*. Therefore, if you want to export an Overture file but don't want all the tracks included in the exported file, mute those tracks in this window. For more information, see "Export" on page 342.

Soloing a Track

You can solo the playback of any one or more tracks by clicking in the corresponding **Solo** column.



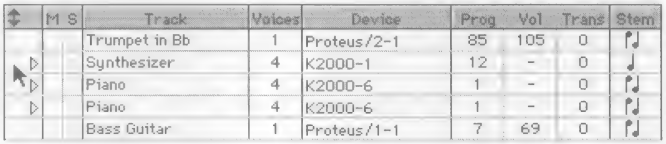
All soloed tracks are indicated by the letter "S". To un-solo a track, simply click the "S" in the **Solo** column. You cannot solo individual voices.

Rearranging Tracks

You can change the order of tracks by dragging them to new locations. When you change track order in the Tracks window, the staves also change order in the Score window.

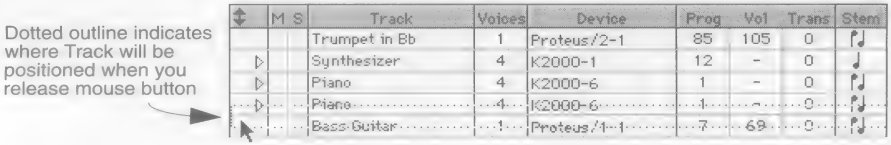
To change track order:

1. **Press and hold the mouse over the far left of the track you wish to move.**
   Make sure the cursor is in the far left column, underneath the up/down arrow indicator (↕).



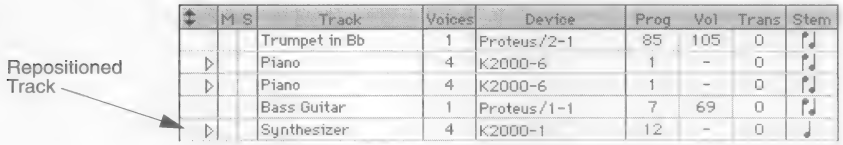
M	S	Track	Voices	Device	Prog	Vol	Trans	Stem
		Trumpet in Bb	1	Proteus/2-1	85	105	0	
		Synthesizer	4	K2000-1	12	-	0	
		Piano	4	K2000-6	1	-	0	
		Piano	4	K2000-6	1	-	0	
		Bass Guitar	1	Proteus/1-1	7	69	0	

2. **Drag the track to the desired location.**
   A dotted outline of the track shows where you're moving it.



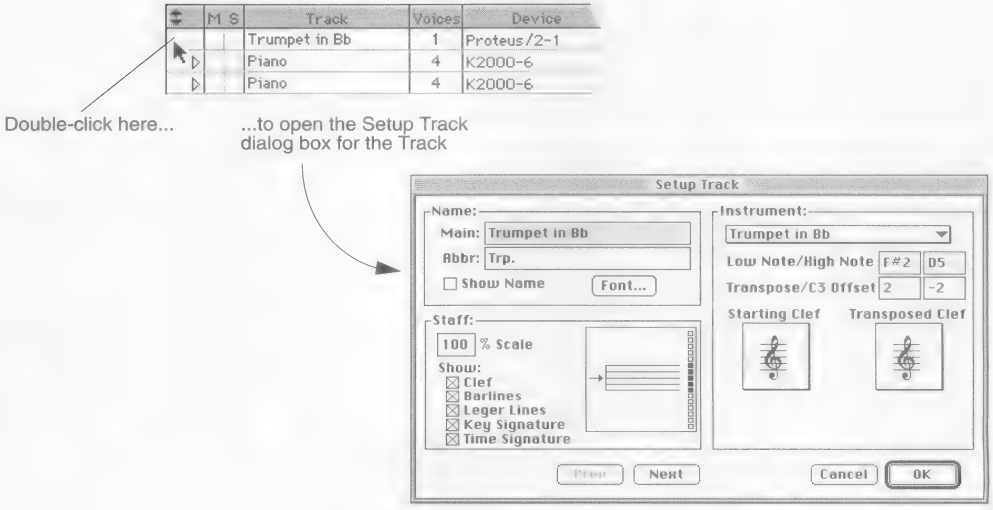
M	S	Track	Voices	Device	Prog	Vol	Trans	Stem
		Trumpet in Bb	1	Proteus/2-1	85	105	0	
		Synthesizer	4	K2000-1	12	-	0	
		Piano	4	K2000-6	1	-	0	
		Piano	4	K2000-6	1	-	0	
		Bass Guitar	1	Proteus/1-1	7	69	0	

3. **Release the mouse button when the track is in the desired location.**
   Overture moves the track in the Tracks window and the corresponding staff in the Score window.


Repositioned Track
M S Track Voices Device Prog Vol Trans Stem
Trumpet in Bb 1 Proteus/2-1 85 105 0
Piano 4 K2000-6 1 - 0
Piano 4 K2000-6 1 - 0
Bass Guitar 1 Proteus/1-1 7 69 0
Synthesizer 4 K2000-1 12 - 0

Opening the Setup Track Dialog Box

You can open the Setup Track dialog box for any track by double-clicking in the far left column, underneath the up/down arrow indicator (↕).



This is the same as clicking a staff selection handle in the Score window and choosing **Score>Setup Track**. To learn about the Setup Track dialog box, see "Setup Track" on page 373.

CHAPTER 19: Graphic Window

Although Overture is not a stand-alone sequencing program, it does offer many powerful MIDI data editing tools. Among these is the Graphic window, which graphically displays a track's MIDI data using a piano roll and strip chart display. Use the Graphic window to edit any MIDI data in any track. Overture automatically applies any changes you make in the Graphic window to the Score window and vice versa.

To open the Graphic window, choose **Windows>Graphic**.

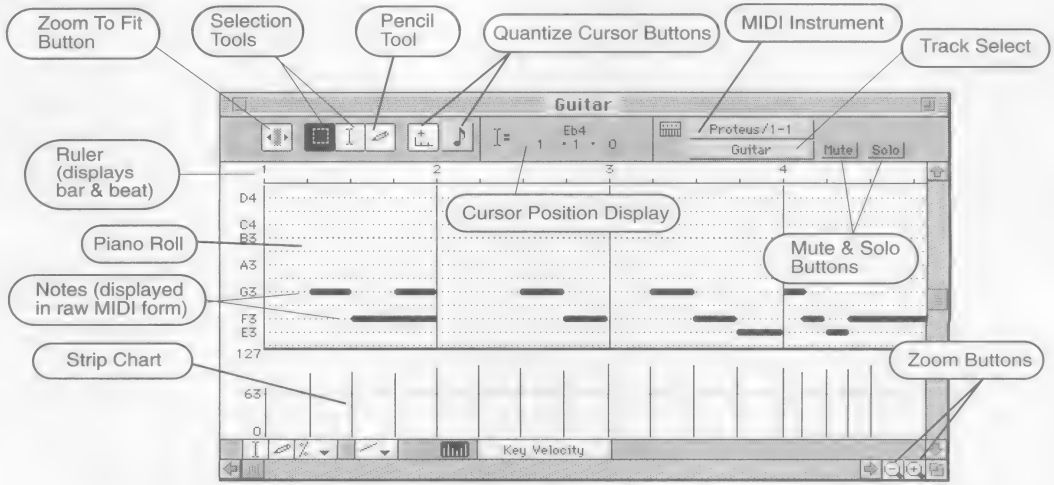


Figure 19.1: Graphic Window

If you've worked with any Opcode sequencers (such as Vision, EZ Vision or Musicshop), this window should look very familiar to you—it's quite similar to the graphic editing windows in those programs.

❑ Track Select Button

Use this button to select which track Overture displays in the Graphic window. The button always shows the name of the currently displayed track (as does the window's title bar).

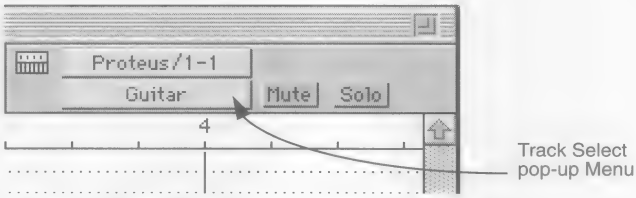
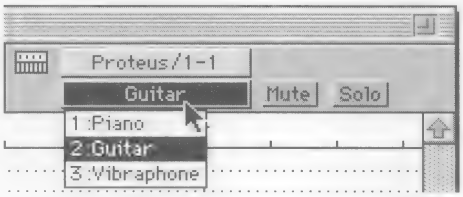


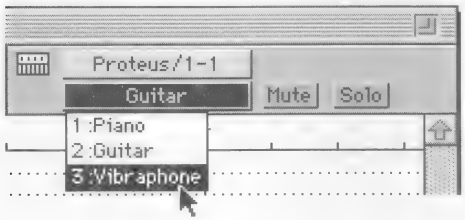
Figure 19.2: Track Select Pop-Up Menu

To change the track whose MIDI data is displayed in the Graphic window, select a different track from the Track Select pop-up menu. Specifically:

1. **Press and hold the mouse button on the Track Select pop-up menu.**
   Overture displays a list of all tracks in the active score.



2. **While still holding the mouse button, move the cursor over the track you wish to view.**
   Overture highlights the track.



3. **Release the mouse button.**
   The graphic window now shows the MIDI data contained on the selected track.

The Piano Roll

The Piano Roll is so named because it resembles the old rolls of paper used by player pianos.

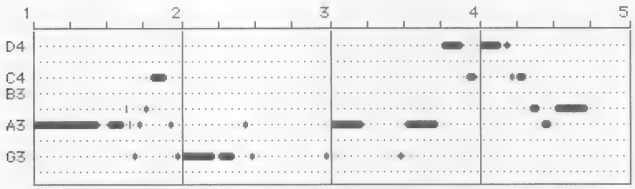


Figure 19.3: Typical Piano Roll

The Piano Roll consists of a grid—the vertical lines represent bar lines and the horizontal lines indicate pitch. Notes are represented on the Piano Roll as black, rectangular blocks. The length of the block represents the duration of the note.

For example, the Piano Roll shown in Figure 19.4 contains two notes:

- The first is a C3 (indicated by its vertical position), and it occurs on the second beat of the first bar (indicated by its horizontal position) and lasts for two beats (indicated by its length).
- the second is a G3, and it occurs on the third beat of the second bar and lasts for one beat.

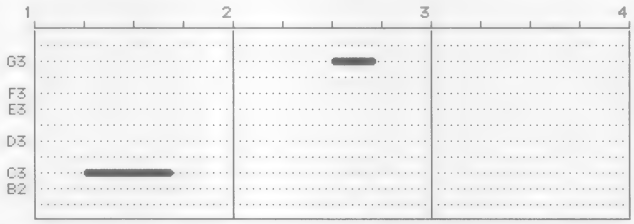


Figure 19.4: Recognizing Notes in the Piano Roll

The two measures shown in Figure 19.4 translate into standard music notation as shown in Figure 19.5.

Figure 19.5: Music Notation for Piano Roll Shown in Figure 19.4

❑ Cursor Position Display

The Cursor Position display shows both the horizontal and vertical position of the cursor in the Piano Roll.

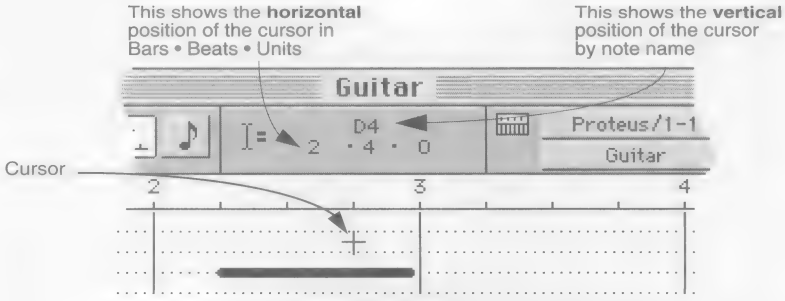


Figure 19.6: Cursor Position Display

Horizontal Cursor Position

The horizontal position of the cursor is displayed in Bars • Beats • Units.

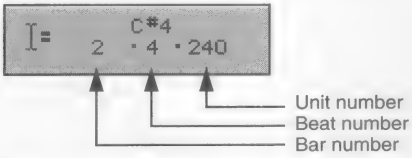


Figure 19.7: Horizontal Cursor Position Indicated by Bar • Beat • Unit

As shown in Figure 19.7, Overture indicates the horizontal cursor position with three numbers:

- The **bar** number displays the measure number containing the cursor.
- The **beat** number displays how many beats the cursor is into the measure.
- The **unit** number displays how many units the insertion point is into the beat.

  Overture records and plays notes with a resolution of 480 units per quarter note, so an eighth note would equal 240 units; a sixteenth note would equal 120 units, and so on.

The Cursor position shown in Figure 19.7 indicates that the cursor is at 2 • 4 • 240. This means the cursor is in the second measure and midway through the fourth beat.

Vertical Cursor Position

The vertical position of the cursor is displayed as a note name. The MIDI standard supports 128 notes ranging from C-2 to G8 with Middle C = C3.

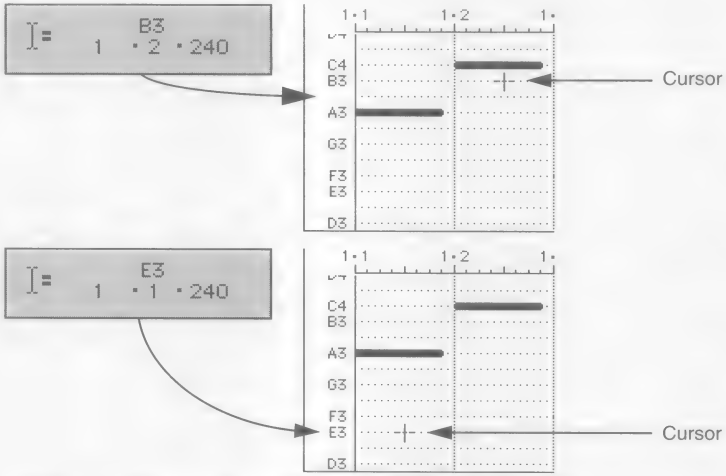


Figure 19.8: Vertical Cursor Position Indicated by Note Name

❑ Quantize Cursor Buttons

Use the Quantize Cursor buttons to limit cursor movements to exact beat values. This is particularly useful for selecting a range of notes based on exact beat values or for moving notes in exact beat increments.

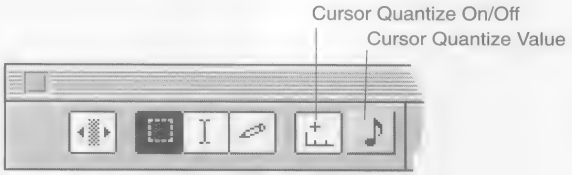


Figure 19.9: Quantize Cursor Buttons

As shown in Figure 19.9, there are two Quantize Cursor buttons:

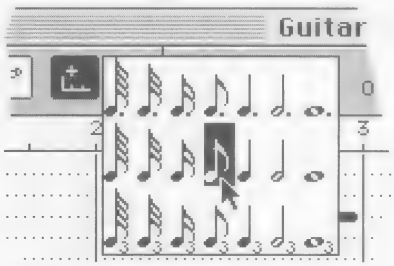
- **Cursor Quantize On/Off**: Click this button to turn cursor quantization on and off. Cursor Quantization is ON when the button is highlighted.

Cursor Quantization ON

Cursor Quantization OFF

- **Cursor Quantize Value**: Press and hold this button to select the cursor quantization value. This button always displays the active cursor quantization value.

1. Press and hold to open a quantization value pop-up menu.



2. Select a quantization value from the pop-up menu.

The following discussion tells why you may wish to sometimes turn off cursor quantization and why you may sometimes wish to turn it on:

- **When cursor quantization is off**, the cursor moves at its maximum resolution of 1/480th of a quarter note. Turning cursor quantization off allows you to move notes with maximum accuracy, slightly adjusting their timing and, therefore, their "feel". Turning off cursor quantization also lets you select precise, non-quantized editing regions (such as 1•1•225 to 1•3•390).
- **When cursor quantization is on**, the cursor moves across the Piano Roll in discrete increments equal to the Cursor Quantize value. For example, if the cursor is quantized to quarter notes, selections will only begin or end upon times like 1•1•0, 1•2•0, 4•3•0, or any others with a unit value equal to zero. Similarly, if the cursor is quantized to quarter notes, selections will only begin or end upon times like 1•2•240, 1•4•0, 5•1•240, or any others with a unit value equal to either zero or 240. If you're not sure what these numbers mean, please read "Horizontal Cursor Position" on page 207.

❑ Zoom Buttons

Use the Zoom buttons to either zoom in for a detailed look at a narrow region of data or to zoom out for an overview of many measures worth of data. The zoom buttons affect only the horizontal display—the vertical display is unaffected.

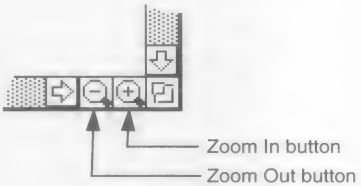


Figure 19.10: Zoom Buttons

> **NOTE**: Overture only zooms horizontally; showing more measures as you zoom out or fewer measures as you zoom in. You cannot change the Graphic window's vertical scaling—if you need to see notes that are outside the pitch range of the window, either use the scroll bar or resize the window using its grow box.

As shown in Figure 19.10, there are two Zoom buttons. These are discussed in the following two sections.

Zoom In Button

Click this button to "zoom in" on the MIDI data displayed in the Piano Roll. You can click the button numerous times to zoom closer and closer to specific areas of the Piano Roll.

Figure 19.11: Zoom In Button

Using this button is like using a zoom lens on a camera—you have a narrower field of view, but you see more details within that field of view. Look at Figure 19.12. The top illustration shows the original Piano Roll—notice that it displays four full measures. The bottom illustration shows the Piano Roll after zooming in. Notice that you can now see only one measure, but that you can see much more detail about the notes within that measure.

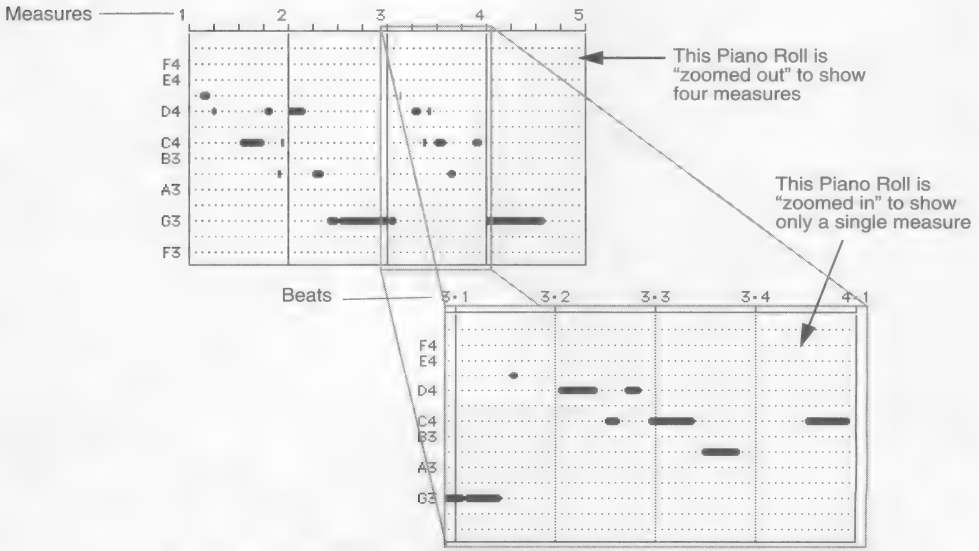


Figure 19.12: Zooming In and Zooming Out

Zoom Out Button

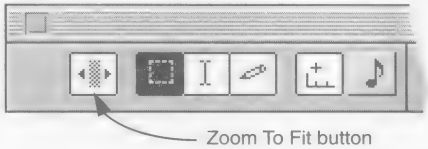
Click this button to "zoom out" from the MIDI data displayed in the Piano Roll. You can click the button numerous times to display more and more measures in the Piano Roll.

Figure 19.13: Zoom Out Button

Using this button is like using a wide angle lens on a camera—you have a wider field of view, but the objects within that field are less detailed. Look at Figure 19.12 on page 211. The bottom illustration shows the original Piano Roll—notice that it displays only a single measure. The top illustration shows the Piano Roll after zooming out. Notice that you can see more measures, but that you see less detail about the individual notes within the measures.

❑ Zoom To Fit Button

Click this button to fit the current selection width into the Graphic window. Option-click this button to fit the entire track into the Graphic window.



NOTE: Overture only zooms horizontally (the "time" axis). You cannot change the Graphic Window's vertical scaling—if you need to see a greater pitch range of notes, simply resize the window using its grow box.

For example, assume you have the track shown in Figure 19.14 and you want to display only the data in measures 6 and 7.

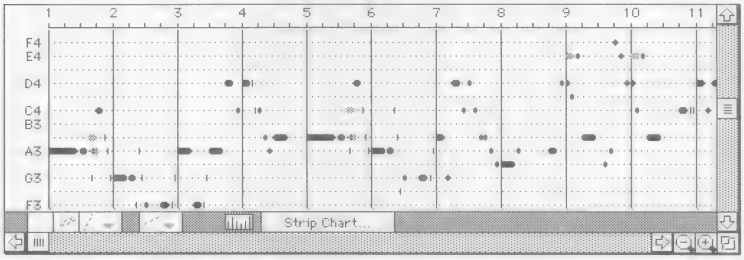


Figure 19.14: Sample Track

To do so:

1. **Click the I-Beam button to select it.**
2. **Drag across measures 6 and 7.**
   Overture highlights all the data in measures 6 and 7.

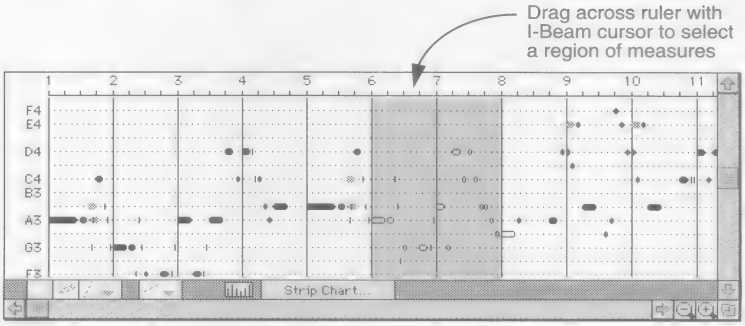


Figure 19.15: Selecting the Measures to Zoom In

3. **Click the Zoom to Fit button.**
   Overture automatically zooms in to show the two selected measures.

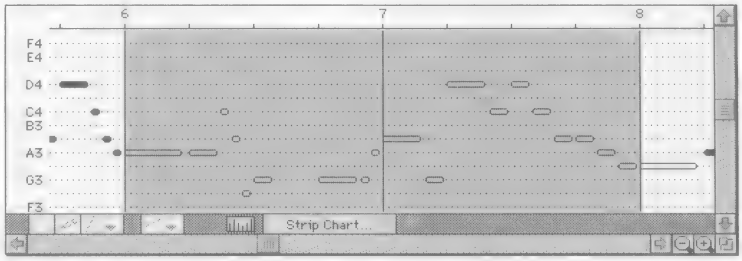


Figure 19.16: Selected Measures After Zooming To Fit

MIDI Instrument Button

Use this button to select the MIDI device that Overture uses to play the currently displayed track. The button always shows the name of the currently selected device.

Figure 19.17: MIDI Instrument Button

By default, this button displays the MIDI device that's assigned to the corresponding track in the Tracks window (as discussed in "Device Selection for a Track or Voice" on page 197). Selecting a new device from the Graphic window's MIDI Instrument pop-up menu automatically updates the Tracks window.

To use the MIDI Instrument pop-up menu:

1. **Press and hold the mouse on the MIDI Instrument button.**
   Overture opens a pop-up menu of all the devices in your current OMS Studio Setup document.
2. **Release the mouse over the device you wish to use as a MIDI Instrument.**
   Overture selects the device as the MIDI playback Instrument for the indicated track, displays its name in the MIDI Instrument button, and updates the assignment in the Tracks window.

❑ Mute & Solo Buttons

Use these buttons to either mute or solo the track currently displayed in the Graphic window.

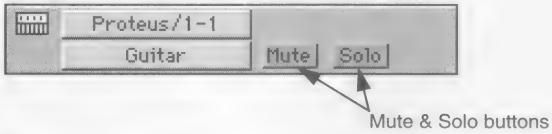


Figure 19.18: Mute & Solo Buttons

These buttons have the same effect as checking the corresponding column in the Tracks window (as discussed in "Muting a Track" on page 199 and "Soloing a Track" on page 200).

When you mute a track, it's ignored during MIDI playback. When you solo a track, only it and any other soloed tracks play during MIDI playback.

❑ Selection Tools

There are two different selection tools:

- **Marquee** tool—use this tool to drag a "marquee" around those notes you wish to select.
- **I-Beam** tool—use this tool to select all notes in either a time range or a pitch range.

The following section discusses common note selection techniques (regardless of which selection button you click). The sections following that discuss each of the two selection tools in detail.

Common Selection and Editing Techniques

Selecting and editing individual notes is the same regardless of which selection mode you're in.

When you move the cursor over the left portion of a note in the Piano Roll, the cursor turns into a Move cursor (<+>). Drag the note to the left or right to change its beginning point.

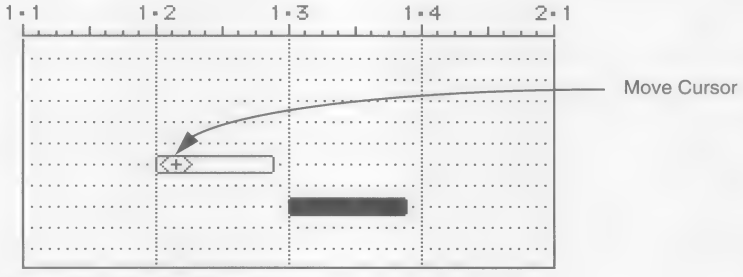


Figure 19.19: Move Cursor

When you move the cursor over the middle portion of a note in the Piano Roll, the cursor turns into a Transpose cursor ( ). Drag the note up or down to change its pitch. Notes dragged in the Graphic window always change chromatically.

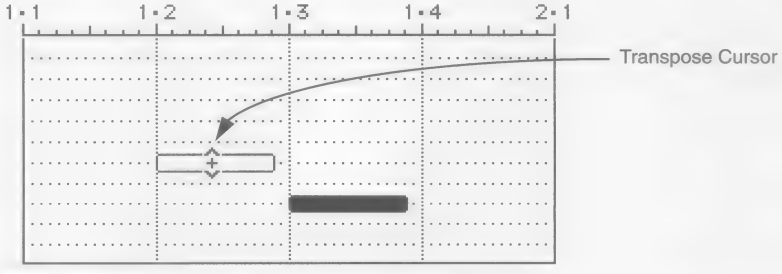


Figure 19.20: Transpose Cursor

When you move the cursor over the right portion of a note in the Piano Roll, the cursor turns into a Duration cursor (+<>). Drag the end of the note left or right to change its duration.

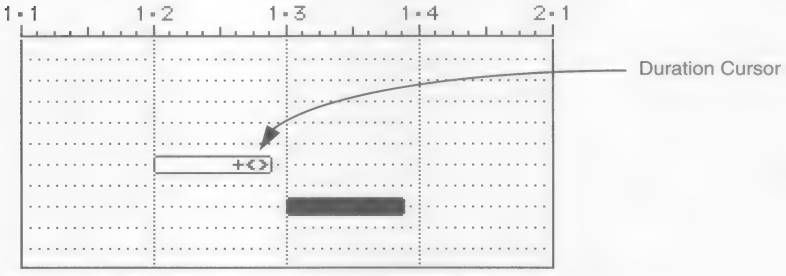


Figure 19.21: Duration Cursor

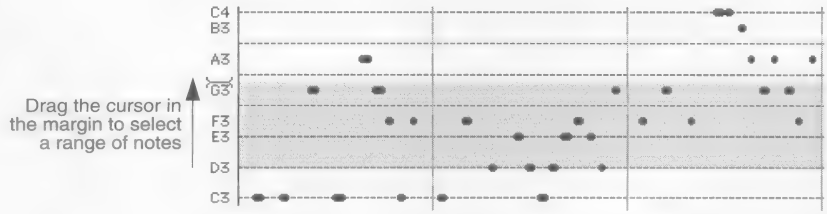
To select a note, simply click it (it doesn't matter which cursor appears when you move it over the note). To select more than one note, hold down the shift-key as you click each additional note. Selected notes appear hollow rather than solid.

> **NOTE**: Any notes you select in the Graphic window are automatically selected in the Score window. Similarly, any notes selected in the Score window are automatically selected in the Graphic window.

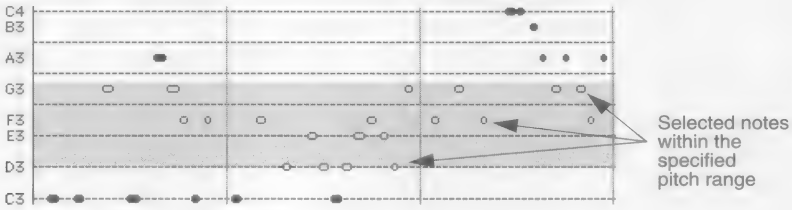
Selecting Notes Within a Pitch Range

To select all notes within a specified pitch range:

1. **Move the cursor into the Piano Roll's left margin.**
   The cursor becomes a sideways I-beam (⟩—⟨) regardless of which selection tool is enabled.
2. **Press and hold the mouse at one end of the desired pitch range and drag to the other end.**



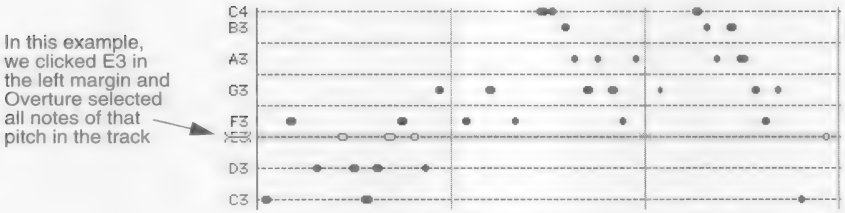
3. **Release the mouse button.**
   Overture selects all notes that fall within the selected pitch range.



Selecting all Notes of a Single Pitch

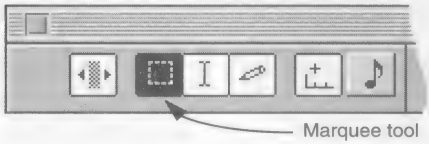
To select all notes of a single pitch:

1. **Move the cursor into the Piano Roll's left margin.**
   The cursor becomes a sideways I-beam (⊱⊰) regardless of which selection tool is enabled.
2. **Click the desired pitch.**
   Overture automatically selects all notes of that pitch.



Marquee Button

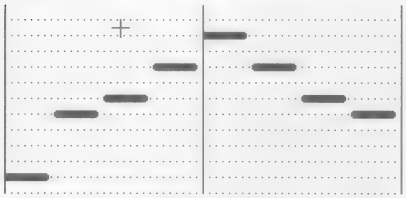
Click the Marquee tool to select it.



When you select the Marquee tool, Overture's cursor turns into a cross-hair when you move it over the Piano Roll.

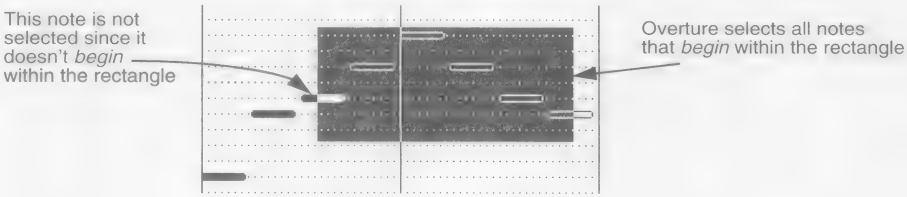
Use the Marquee tool to select notes in a rectangular area. To do so:

1. **With the Marquee tool selected, press and hold the mouse at one corner of the desired rectangular selection.**



2. **While still holding the mouse button, drag diagonally to the opposite corner.**

3. **Release the mouse button.**
   All notes that begin within the rectangle are selected.

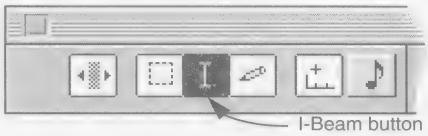

This note is not selected since it doesn't *begin* within the rectangle
Overture selects all notes that *begin* within the rectangle

Zooming with the Marquee Tool

If you hold down the option key while dragging with the Marquee tool, Overture automatically zooms the Graphic window in on the selection.

I-Beam Tool

Click the I-Beam tool to select it.



When you select the I-Beam tool, Overture's cursor turns into an I-Beam when you move it over the Piano Roll.

Use the I-Beam tool to select:

- all notes within a region of time
- all MIDI data within a region of time

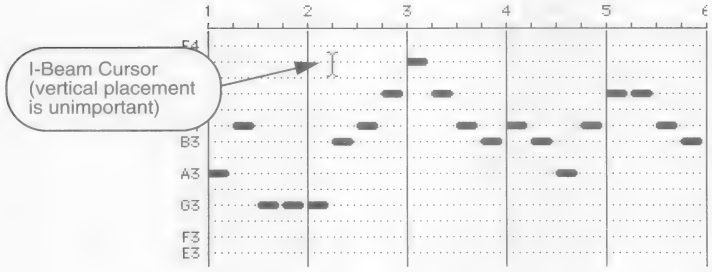
> **NOTE**: Do not confuse this I-Beam tool with the Select tool in the Strip Chart. The Strip Chart's Select tool is discussed in "The Strip Chart Select Tool" on page 231.

The following sections discuss each I-Beam selection technique.

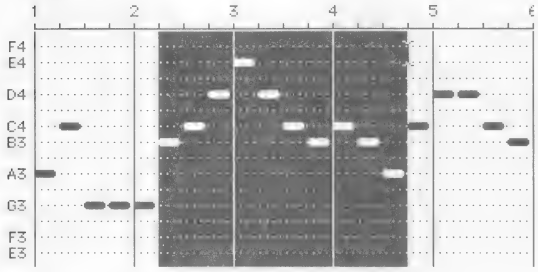
Selecting Notes in a Time Region

To select all notes within a region of time:

1. **With the I-Beam tool selected, press and hold the mouse at the desired start time anywhere within the Piano Roll.**

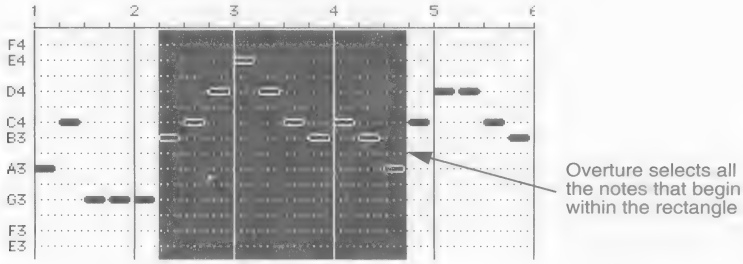


2. **While still holding the mouse button, drag to the desired end time.**



3. **Release the mouse button.**

   All notes that begin within the time range are selected.



Selecting All MIDI Data in a Time Region

To select all MIDI data (including notes, pitch bend, continuous controls, etc.) within a region of time, drag the I-Beam cursor across the *top* of the Piano Roll.

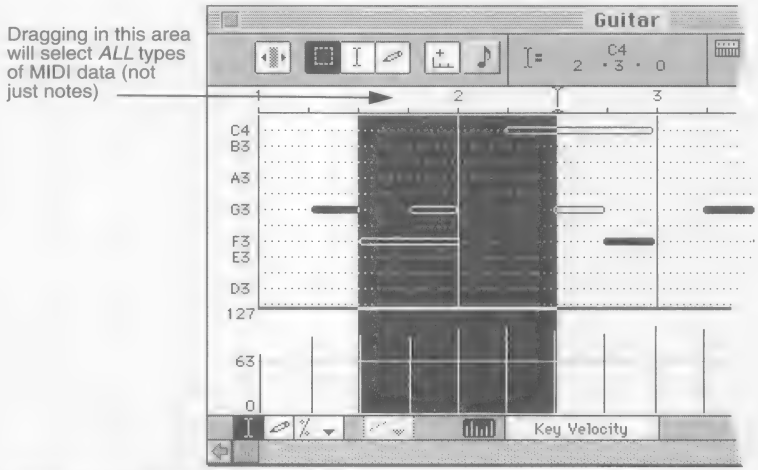
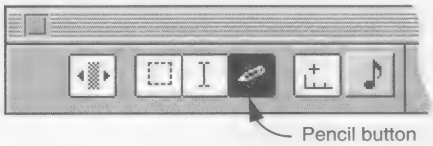


Figure 19.22: Selecting ALL MIDI Data in a Time Range

NOTE: You can use the Strip Chart to view and edit all the various types of non-note MIDI data. The Strip Chart is located just below the Piano Roll in the Graphic window. To learn to use the Strip Chart, see "The Strip Chart" on page 228.

❑ Pencil Tool

Click the Pencil tool to select it. Use the Pencil tool to insert notes into the Piano Roll.



The start time and pitch of any notes entered with the Pencil tool are determined by where you click in the Piano Roll. The duration and velocity of inserted notes are selected from the Insert window.

> **NOTE**: Do not confuse this Pencil tool with the Pencil tool in the Strip Chart. The Strip Chart's Pencil tool is discussed in "The Strip Chart Pencil Tool" on page 233.

To insert notes with the Pencil tool:

1. **Double-click the Pencil tool.**
   Overture opens the Insert window.

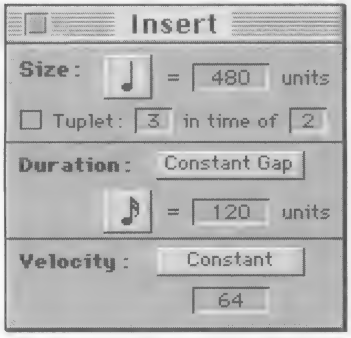


Figure 19.23: Insert Window

2. **Set the note size, duration and velocity of the note you wish to enter.**

   This Insert window is discussed in detail in "About the Insert Window" on page 224.

3. **Move the cursor into the Piano Roll.**

   The cursor turns into a note.

4. **Move the cursor to the desired pitch and start time of the note you wish to insert.**

   You may find it helpful to use the Cursor Position Display (as discussed in "Cursor Position Display" on page 206) or to use a quantized cursor (as discussed in "Quantize Cursor Buttons" on page 208).

NOTE: You can select individual notes when the Pencil tool is active. Simply move the cursor over a note and either the Move, Transpose, or Duration cursor will appear (depending on where the cursor is positioned). For more information about selecting notes this way, see "Common Selection and Editing Techniques" on page 216.

About the Insert Window

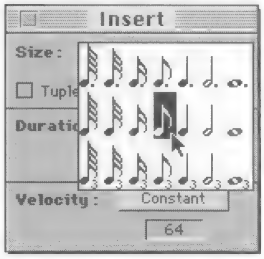
As seen in Figure 19.23, the Insert window has three elements:

- **Size** parameters
- **Duration** parameters
- **Velocity** numerical

These are discussed in the following sections.

Size Parameters

Use this portion of the window to set the size of the note you wish to insert. Select a note size from the pop-up menu or set the size (in units) using the Units numerical.



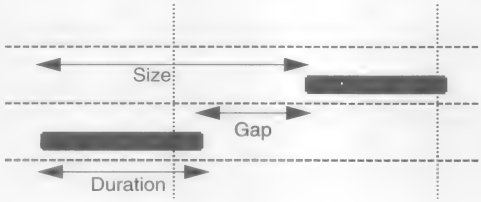
If you wish to insert a tuplet, check the Tuplet option and use the numericals to set the "X in the time of Y" value of the tuplet.

For example, to insert eighth note triplets, first select an eighth note from the Size pop-up menu, check the **Tuplet** check box, then specify "**3** in the time of **2**."

Duration Parameters

Use this portion of the window to set the actual length of the note you will enter.

A note's duration is different than its size. The duration is the actual length of the note, and the size is the amount of time the counter will advance. The space between notes is called the "gap."



You can specify a Duration either as a **Percent** of note size or as a **Constant Gap** by selecting it from the Duration pop-up menu.

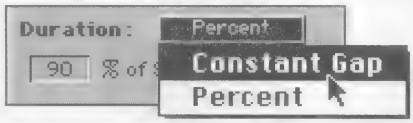
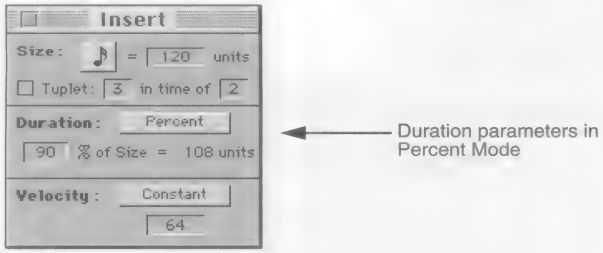
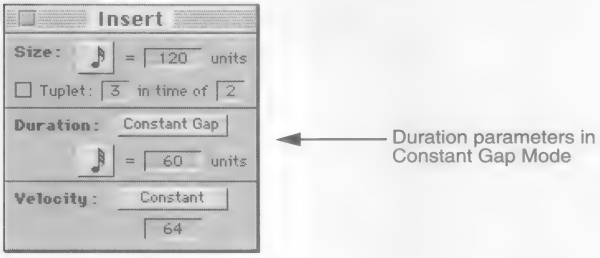


Figure 19.24: Selecting a Duration Mode

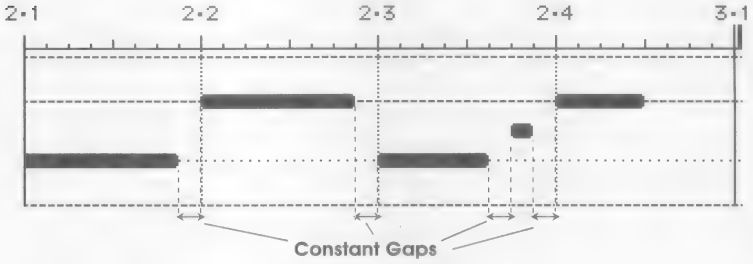
If you select **Percent** from the Duration pop-up menu, the Insert window shows a numerical with which you set a percentage of note size. For example, if you have a note size of a sixteenth note (120 units), and you set the duration to 90%, Overture will insert a note with a length of 108 units (90% of 120).



If you select **Constant Gap** from the Duration pop-up menu, this window shows a Gap size pop-up menu and a Gap size numerical (in units).

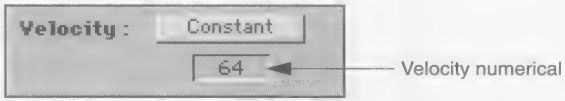


In Constant Gap mode, use the Duration parameters (either the Gap Size pop-up menu or Units numerical) to set an equal space between all notes entered by the Pencil tool (regardless of note size).



Velocity Numerical

Use this numerical to set the key velocity of the inserted note. MIDI velocity values can be between 1 (softest) and 127 (loudest).



❑ The Strip Chart

The Strip Chart is a powerful portion of the Graphic window that you use to graphically view and edit MIDI data that you can't otherwise see. Use the Strip Chart to graphically display and edit such track properties as:

- key velocity
- note duration
- pitch bend
- modulation wheel, volume or other continuous controller event
- program changes
- sustain pedal
- aftertouch
- tempo, and more

Opening the Strip Chart

When you first open a Graphic window, the Strip Chart is hidden. There are two ways to open a Strip Chart:

- **Click the Strip Chart toggle at the bottom of the window**—the Strip Chart opens showing the data type last displayed in the Strip Chart.

Figure 19.25: Clicking the Strip Chart Toggle to Open a Strip Chart

OR...

- **Choose an event type from the Strip Chart pop-up menu**—a Strip Chart opens showing the selected data type.

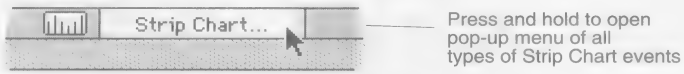


Figure 19.26: Selecting an Event Type to Open a Strip Chart

The Strip Chart displays each MIDI event as a rectangle. The height of the rectangle determines the value of the MIDI event; the left edge of the rectangle determines the start time of the event; and the width of the rectangle determines the duration of the MIDI event.

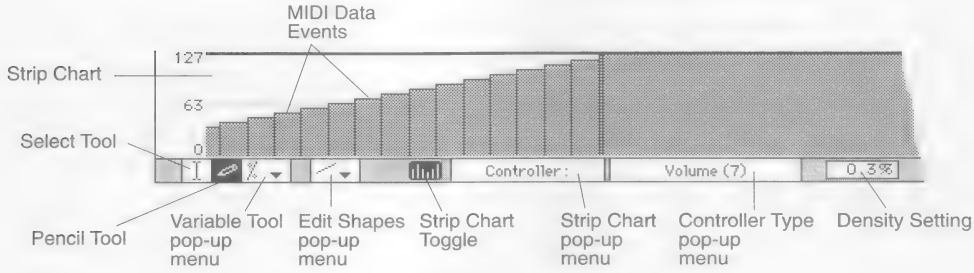


Figure 19.27: Anatomy of a Strip Chart

Your Strip Chart may look different than the one shown in Figure 19.27 since not all Strip Chart elements are applicable to all data types. The following sections discuss how to use the Strip Chart and its various elements.

Strip Chart Pop-up Menu

The Strip Chart can display many different types of events. Use the Strip Chart pop-up menu to select the event type displayed in the Strip Chart.

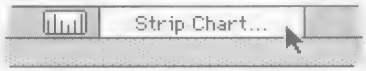
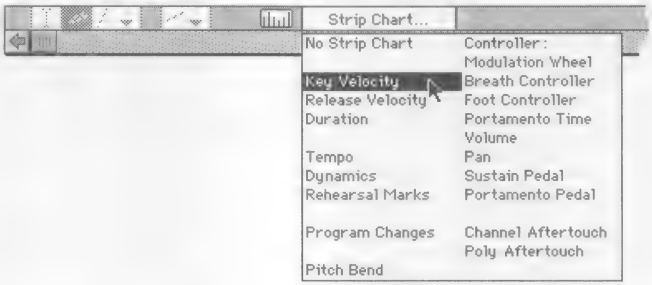


Figure 19.28: Strip Chart Pop-up

NOTE: The text displayed in the Strip Chart pop-up menu indicates the type of data currently displayed in the Strip Chart. The pop-up reads "Strip Chart" only if no Strip Chart is present.

To select an event type:

1. **Move the cursor over the Strip Chart pop-up menu at the bottom of the Graphic window.**
2. **Press and hold the mouse to open a pop-up menu.**



3. **From the pop-up menu, choose the type of MIDI data you want to display.**
   The Strip Chart will change (or open) to display data of the selected type. The Strip Chart will be blank if no data exists.

The Strip Chart displays information for only one track. Inserting events in the Strip Chart will place the events in the displayed track.

If you choose "No Strip Chart" from the pop-up menu, Overture hides the Strip Chart in the Graphic window, giving more room to the Piano Roll display.

Controller Type Pop-up Menu

If you select a controller event from the Strip Chart pop-up menu, Overture displays a second pop-up menu that you use to select the type of controller you want to display.

The Strip Chart pop-up menu lets you select some of the more popular controller events directly, however you can use the Controller Type pop-up menu to view any MIDI controller.

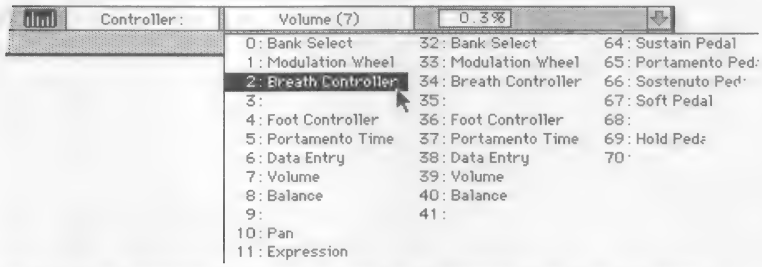


Figure 19.29: Selecting a Controller from the Controller Type Pop-up Menu

Strip Chart Toggle

Click the Strip Chart Toggle to either show or hide the Strip Chart. If the Strip Chart is open, clicking the toggle will hide it. If the Strip Chart is hidden, clicking the toggle will open it to display the most recently selected data.

Figure 19.30: Strip Chart Toggle

The Strip Chart Select Tool

Use this tool to select a range of data *only* within the Strip Chart.

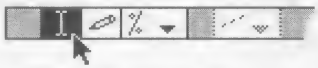


Figure 19.31: Select Tool

> **NOTE**: Do not confuse the Strip Chart Select tool with the Graphic window's I-Beam tool. The Graphic window's I-Beam button is discussed in "I-Beam Tool" on page 220.

To use the Strip Chart Select tool:

1. **Click the Strip Chart Select tool.**
   Overture disables the Edit Shapes pop-up (discussed in "Edit Shapes Pop-up Menu" on page 239), since it has no effect on the use of this tool.
2. **Move the cursor into the Strip Chart.**
   The Cursor becomes an I-Beam.
3. **Drag the cursor horizontally to select all Strip Chart events in a time range.**
   Notice that only Strip Chart events are selected. The Select tool does not select MIDI notes in the Piano Roll.

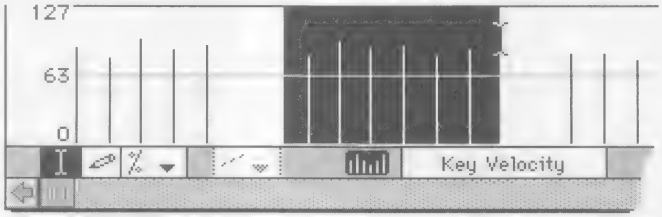


Figure 19.32: Dragging Horizontally to Select Strip Chart Events in a Time Range

You can also select a range of Strip Chart values by dragging the I-Beam cursor vertically in the Strip Chart's left margin.

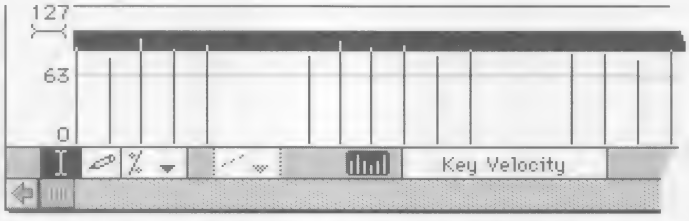


Figure 19.33: Dragging Vertically to Select a Range of Data Values in the Strip Chart

The Strip Chart Pencil Tool

Use the Strip Chart Pencil tool to "draw" new data values in the strip chart. The Pencil tool works in conjunction with the Edit Shapes pop-up menu (discussed in "Edit Shapes Pop-up Menu" on page 239).

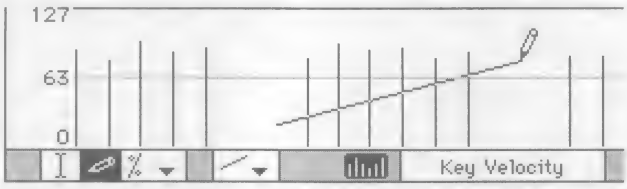
Figure 19.34: Pencil Tool

> **NOTE**: Do not confuse the Strip Chart's Pencil tool with the Graphic window's Pencil tool. The Graphic window's Pencil tool is discussed in "Pencil Tool" on page 223.

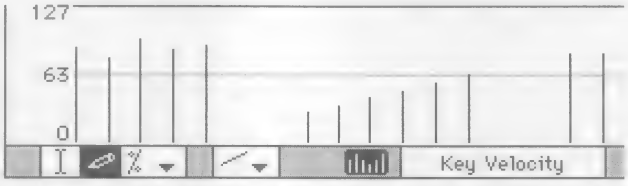
To use the Strip Chart Pencil tool:

1. **Click the Strip Chart Pencil tool.**
2. **Select a shape from the Edit Shapes pop-up menu.**
   This pop-up menu is discussed in detail in "Edit Shapes Pop-up Menu" on page 239. This example assumes you've selected the Straight shape ( ).
3. **Move the cursor into the Strip Chart.**
   The Cursor becomes a pencil.

4. **Drag the pencil to draw a line of the selected shape.**
   In this example, the pencil draws a straight line because the Straight shape is selected. You can select other shapes.



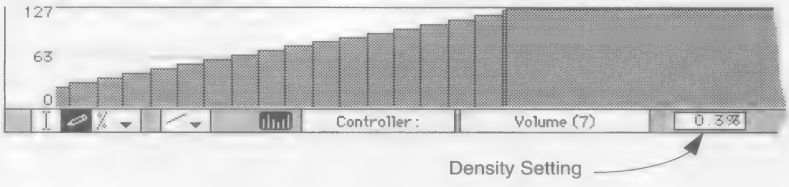
5. **Release the mouse.**
   Overture sets the Strip Chart data to the values drawn by the mouse.



When you use the Pencil tool to edit any continuous event (except Tempo, which is generated every eighth note), you must also set a density value (as discussed in the following section).

Density Setting

When the Strip Chart displays continuous data (such as pitch bend or volume) and you select either the Pencil tool or the Thin tool, the Density setting appears below the Strip Chart.



Drawing in a Strip Chart with a low Density setting inserts very few continuous events. Drawing in a Strip Chart with a high Density setting inserts numerous continuous events. Generally, it's best to keep the Density setting as low as possible without hearing individual steps in your continuous data.

MIDI is capable of communicating about one thousand events per second. If you drew a pitch bend line from 0 to +1000 over the course of 1 second, MIDI would be so busy transmitting pitch bend events that it wouldn't have time to do anything else. The Density setting gives you the option to choose what percentage of MIDI capacity you want occupied by the continuous events you insert.

For example, if you are drawing pitch bend for a patch whose pitch bend range is one whole step, you will probably find that a Density of 1% gives satisfactory results. If you're pitch bending across 2-3 octaves, you may want to increase Density to 20%. Use your ears to set the lowest possible density value without hearing individual steps.

The Variable Tool Pop-up Menu

Press and hold the Variable Tool pop-up menu to display all the possible variable tools. Use a Variable tool to apply a modification algorithm to the Strip Chart data. The Variable tools work in conjunction with the Edit Shapes pop-up menu (discussed in "Edit Shapes Pop-up Menu" on page 239).

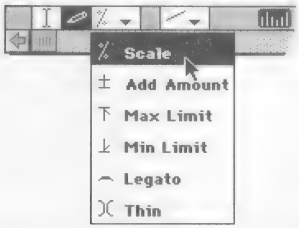


Figure 19.35: Variable Tool Pop-Up Menu

The following sections discuss each of the Variable tools.

Scale

Use the Scale tool to scale Strip Chart data to between 25% and 400% of its present value. The Strip Chart's left margin shows the scaling factor. Overture multiplies the value of each MIDI event by the scaling factor shown.

Look at the example shown in Figure 19.36. If a series of notes each has a Key Velocity of 90 and you use the Scale tool to draw a straight line at 50%, then each of the notes gets scaled to a value of 45 (50% of 90).

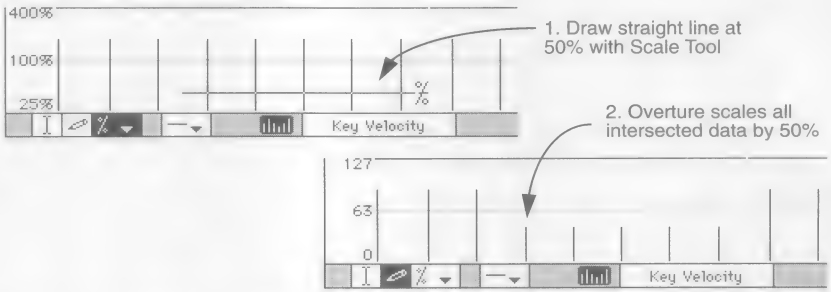


Figure 19.36: Using the Scale Tool

NOTE: Overture respects the limits of each type of Controller to avoid creating invalid MIDI data.

Add Amount ±

Use the Add Amount tool to add or subtract from the present Strip Chart data value.

Look at the example shown in Figure 19.37. If a series of notes each has a Key Velocity of 90 and you use the Add Amount tool to draw a straight line at -20, then each of the notes gets set to a value of 70 (20 subtracted from 90).

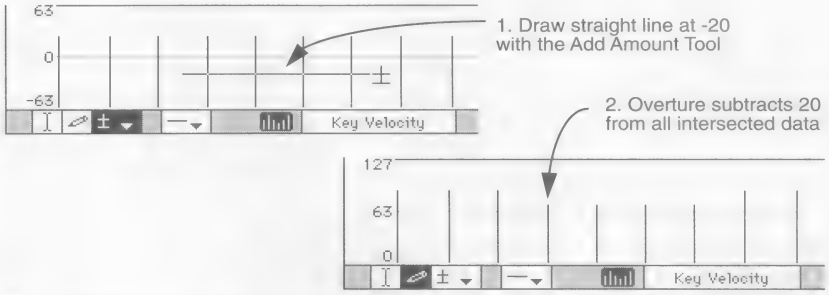


Figure 19.37: Using the Add Amount Tool

Maximum Limit/Minimum Limit ⊤ ⊥

Use either the Maximum Limit or the Minimum Limit tool to restrict the range of values in the Strip Chart.

Look at the example shown in Figure 19.38. If you use the Maximum Limit tool to draw a straight line at a Key Velocity of 80, then Overture sets each note over the limit to 80, but does not change the value of any notes less than 80.

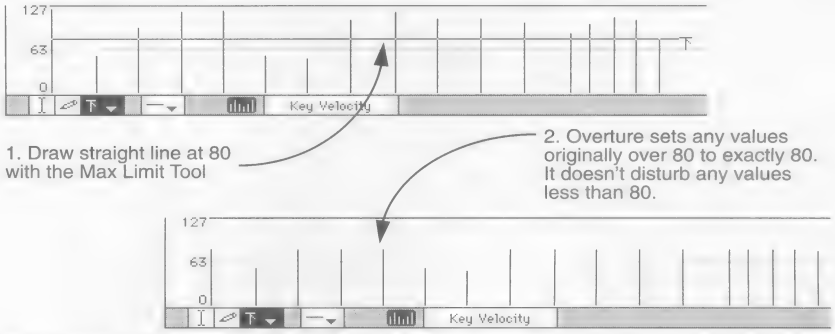


Figure 19.38: Using the Maximum and Minimum Limit Tools

Legato

Use the Legato tool to change note durations so that they extend a certain percentage of the way to the next note. If you set the Legato tool to 100%, each note will extend exactly to the start of the following note. Chords are treated as a single note.

> **NOTE**: Legato is grayed out when the Strip Chart displays anything other than note duration.

Thin

Use the Thin tool to decrease the amount of controller data in a track. This saves memory and frees up the MIDI data stream for other types of MIDI events.

For example, if you have a track with dense MIDI volume data, you can thin it as follows:

1. **Make sure the Strip Chart shows the data you want to thin.**
2. **Select the Thin tool from the Variable pop-up menu.**
3. **Set the Density setting to a small amount.**
   This example uses a density setting of 0.3%.

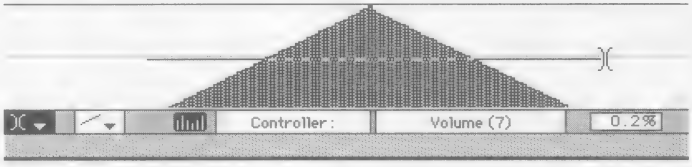


Figure 19.39: Original Volume Data

4. **Drag across the controller data you wish to thin.**
   Overture automatically thins the controller data down to the indicated Density setting.

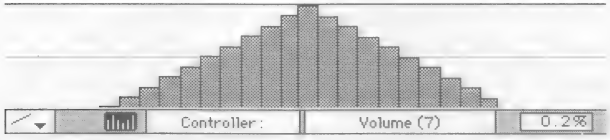


Figure 19.40: Volume Data After Thinning

NOTE: You can also "thicken" data by setting the Density setting to a value greater than the current density of the events.

Edit Shapes Pop-up Menu

Press and hold the Edit Shapes pop-up menu to display all the possible edit shapes.

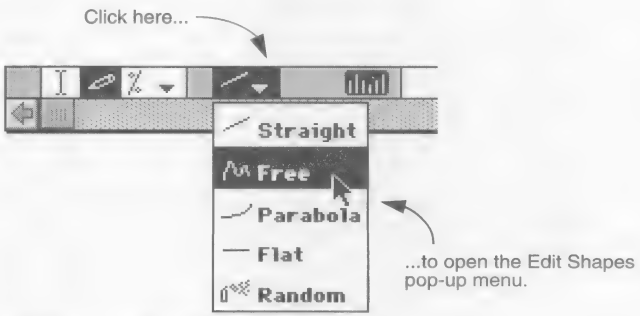


Figure 19.41: Edit Shapes Pop-Up Menu

Use the Edit Shapes pop-up menu to tell Overture how to draw data in the Strip Chart. The following sections discuss each of the Edit Shapes tools.

Straight

When you select the Straight shape, you can drag a line in any direction and make linear changes to Strip Chart events.

Free

When you select the Free shape, you can drag a freehand line through the Strip Chart. This is especially useful when using the Pencil, Minimum Amount, and Maximum Amount tools.

Parabola

When you select the Parabola shape, you can draw a parabola that gets steeper at the end. You can also use the parabola to draw a curve in the opposite direction, giving you a curve that's steeper at the beginning.

The shape and size of the parabola is defined by the direction and amount that you drag.

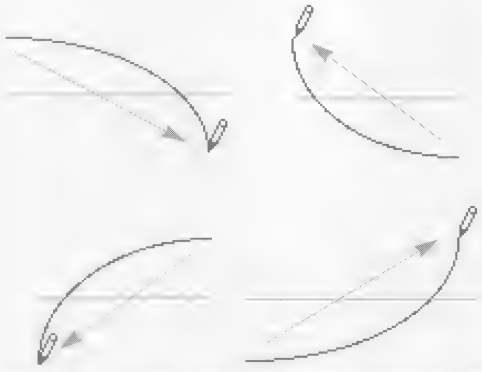


Figure 19.42: Four parabolas drawn differently. The arrows show the direction that the mouse was dragged.

Using the parabola is especially useful in defining natural sounding fades:

1. **Select Volume from the Strip Chart pop-up.**
2. **Select the Pencil tool.**
3. **Choose the Parabola shape from the Edit Shapes pop-up.**
4. **Drag a parabola from the top of the Strip Chart to the bottom, starting at the time you wish to begin fading, and stopping at the time your track ends.**

Flat —

Use the Flat shape to draw straight, horizontal lines. All selected data will either become the same value, or be added to or scaled by the same amount. This is especially useful with the Percent tool to scale everything by the same amount.

Random

Use the Random shape to randomize data within a rectangle that you draw in the Strip Chart. To use the Random shape:

1. **Select the Random shape from the Edit Shapes pop-up.**
2. **In the Strip Chart, drag a rectangular box around the events you wish to randomize.**

   Overture will randomly choose values within the limits of that box and apply the changes to the selected events.

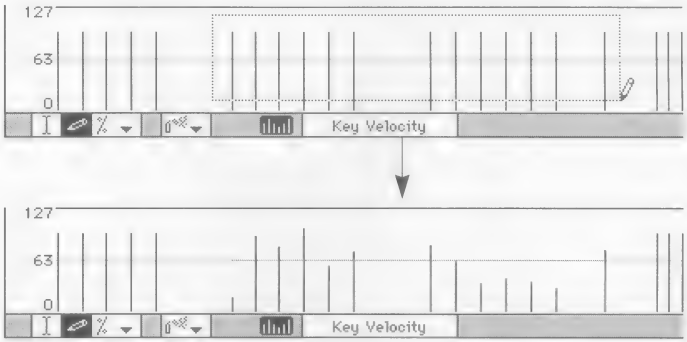


Figure 19.43: Using the Random Shape

When the Variable pop-up is set to Add Amount, Overture will add a random amount between the values you outline. When it is set to Scale, Overture will choose random values to scale the selection up and down.

CHAPTER 20: Chords Window

Use the Chords window to enter chord names into the Score window. To open the Chords window, choose **Windows>Chords**.

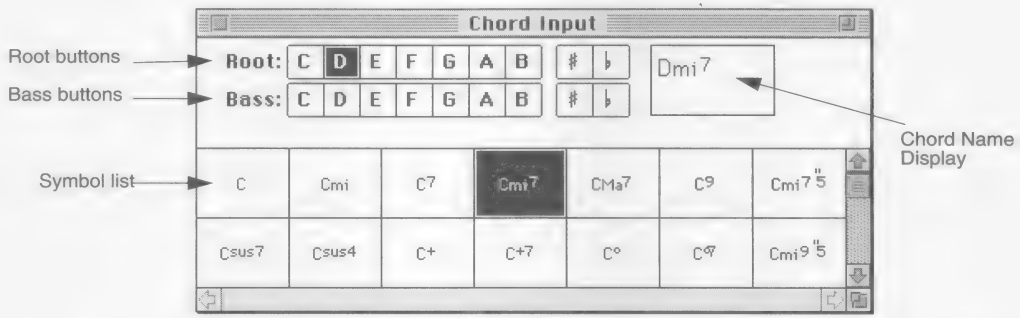

Chord Input
Root buttons
Bass buttons
Root: C D E F G A B # ♭
Bass: C D E F G A B # ♭
Dmi7
Chord Name Display
Symbol list
C Cmi C7 Cmi7 CMa7 C9 Cmi7♭5
Csus7 Csus4 C+ C+7 C° C⌀ Cmi9♭5

Figure 20.1: Typical Chords Window

NOTE: The Chords window cannot be open at the same time as the Lyrics window. If the Lyrics window is open when you choose **Windows>Chords**, the Lyrics window will close automatically.

❑ Chord Terminology

It's important to understand the different terminology associated with naming chords. Specifically:

- **Chord**: This is the actual notation of multiple notes as shown on the staff in a score.
- **Chord Name**: This is the alphanumeric name of the chord as written above a staff to indicate which chord to play.
- **Chord Root**: This is the fundamental note of the chord, or its root position.
- **Chord Bass**: This is an additional pitch added to a chord name that indicates a note other than the root is the lowest pitch in the actual chord.
- **Chord Suffix**: This is the portion of the chord name that describes the actual pattern of notes that make up the chord, without regard for the root or alternate bass. Examples of suffixes are "mi7" or "sus4".
- **Chord Symbol**: In standard music notation, this term is synonymous with "chord name" but, in Overture, it describes a generic suffix/root/bass pattern as defined in the Chord Symbol library (discussed in "Chord Symbols" on page 320). For example, "CMa^{7}/G" is a different *chord name* than "EMa^{7}/B", but they're based upon the same *chord symbol* since both use the identical *pattern* of notes.

These terms are shown graphically in Figure 20.2.

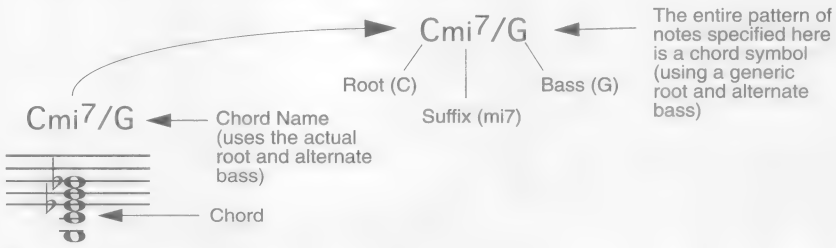

Cmi7/G
The entire pattern of notes specified here is a chord symbol (using a generic root and alternate bass)
Root (C)
Bass (G)
Suffix (mi7)
Cmi7/G
Chord Name (uses the actual root and alternate bass)
Chord

Figure 20.2: Illustration of Chord Terminology

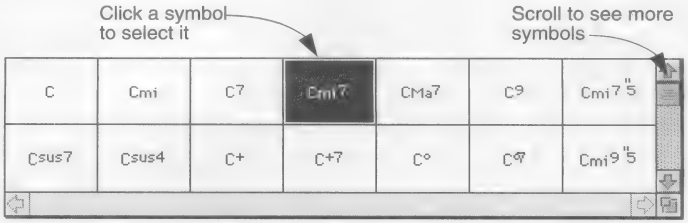
❑ Anatomy of the Chords Window

As shown in Figure 20.1, the Chords window contains four separate areas. These are:

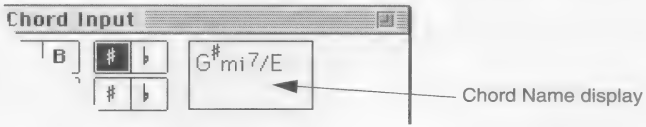
- **Root buttons**: Click one of the root buttons to set the root of a chord name. Click a sharp or flat button if the root is sharp or flat. Sharps and flats can be toggled on and off, but one of the root letter buttons is always selected.

- **Bass buttons**: Click one of the bass buttons to add an alternate bass note to a chord name. Click the sharp or flat button if the bass note is sharp or flat. Bass notes (and their corresponding sharp or flat) can be turned off by clicking them a second time.

- **Symbol list**: Overture gets this list of symbols from the current Chord Symbol library (as discussed in "Chord Symbols" on page 320). Click one of the symbols to select it. If a symbol isn't visible, use the scroll bars to scroll the list.



- **Chord Name display**: This area shows a preview of the chord name exactly as it will appear when you insert it into the Score window.



You can use the Chords window to enter chords names in a score using one of the following techniques:

- **Entering chord names with the mouse**: Create chord names by clicking a symbol, root and alternate bass in the Chords window, then click the Score window to insert the chord name.
- **Entering chord names with the Mac keyboard**: Create chord names by using the Macintosh keyboard to select a symbol, root and alternate bass, then click the Score window to insert the chord name.
- **Step-Entering chord names with the Mac keyboard**: Create chord names using either mouse or keyboard selection of symbol, root and alternate bass, then step-enter the chord name into the Score window.

Overture provides a fourth method for entering chord names, step-entering them with a MIDI keyboard, but this method does not use the Chords window and is discussed in "Step Entering Chord Names with a MIDI Keyboard" on page 301).

Each of the three chord name entry methods that use the Chords window are discussed in the following sections.

❑ Entering Chord Names with the Mouse

Follow through this example to learn how to enter chord names using only the mouse.

Assume you want to enter the following chord names:

- 1st measure: Dmi7
- 2nd measure: G7
- 3rd measure: Ami7/F

To enter these chord names using only the mouse:

1. **Make sure the Step Entry window is closed.**
2. **Choose Windows>Chords.**
   Overture opens the Chords window.

3. **Click the "D" Root button.**
   Since your first chord is a Dmi7, clicking "D" sets the root of the chord.

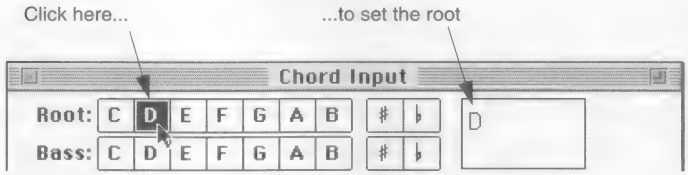


Figure 20.3: Selecting a Root

4. **Click "Cmi7" in the Chords window's scrolling symbol list.**
   Since your first chord is a Dmi7, selecting "Cmi7" sets the correct chord symbol. Overture gets the root of the chord (in this case, a "D") from the Root button.
   NOTE: Because Overture gets the chord symbols for this window from the Chord Symbol library, your chord symbol list may look different than the one shown in this example if you're using a different Chord Symbol library. Chord Symbol libraries are discussed in "Chord Symbols" on page 320.

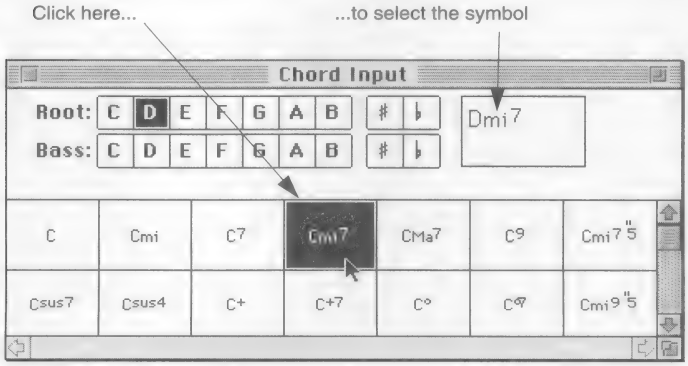


Figure 20.4: Selecting a Chord Symbol

5. **Move the cursor into the Score window at exactly the spot you wish to insert the chord name.**
   The cursor becomes a cross-hair pointer, pointing at the staff to which Overture will attach the chord name.

6. **Click the mouse.**
   Overture inserts the chord name into the score.

Figure 20.5: Chord Name Inserted Into Score

7. **Continue entering chord names using only the mouse.**
   To enter the G7 chord name, set the dialog box as shown in Figure 20.6, then click the score in the desired location.

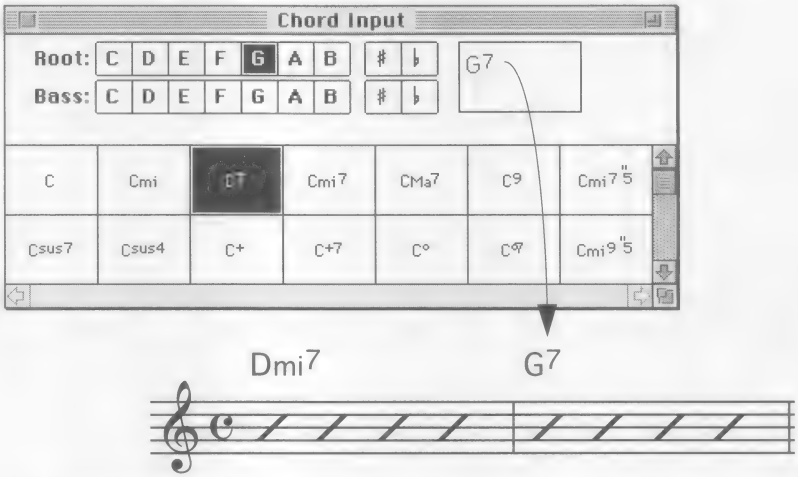


Figure 20.6: Entering the G7 Chord Name

To enter the Ami7/F chord name, set the dialog box as shown in Figure 20.7, then click the score in the desired location.

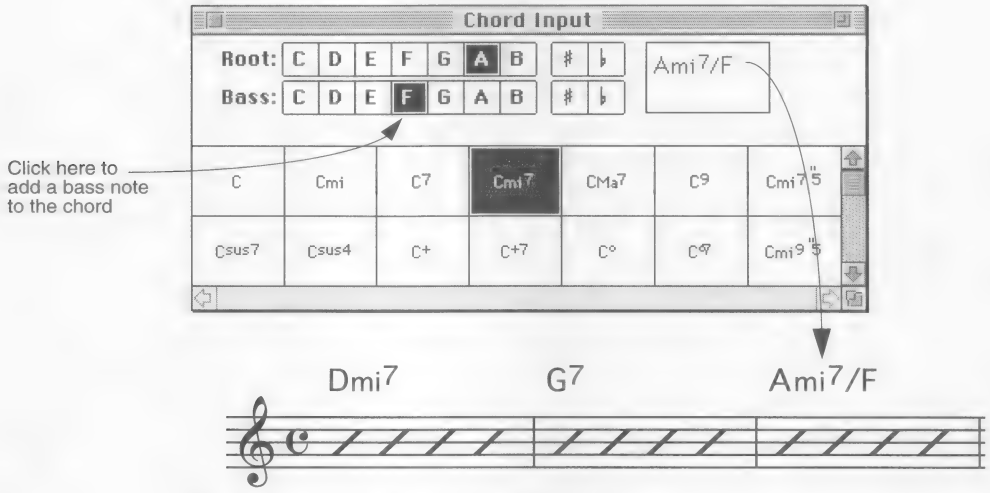


Figure 20.7: Entering the Ami7/F Chord Name

NOTE: If, while the Chords window is open, you select a tool from the Tool Bar, then *that* tool becomes active and chord insertion is disabled. To continue inserting chords, click in the Chord window's symbol list.

❑ Entering Chord Names with the Mac Keyboard

You can assemble chord names in the Chords window using only the Macintosh keyboard. Table 3 shows all the key equivalents necessary to create chord names in the Chords window.

Key	Action	Key	Action
A	Sets root to A	shift A	Turns added A bass on/off
B	Sets root to B	shift B	Turns added B bass on/off
C	Sets root to C	shift C	Turns added C bass on/off
D	Sets root to D	shift D	Turns added D bass on/off
E	Sets root to E	shift E	Turns added E bass on/off
F	Sets root to F	shift F	Turns added F bass on/off
G	Sets root to G	shift G	Turns added G bass on/off
S	Turns root sharp on/off	shift S	Turns bass sharp on/off
W	Turns root flat on/off	shift W	Turns bass flat on/off
[	Selects previous chord symbol	]	Selects next chord symbol

Table 3: Chords Window Key Equivalents

Assume, as in the previous section, that you want to enter the following chord names:

- 1st measure: Dmi7
- 2nd measure: G7
- 3rd measure: Ami7/F

To enter these chord names using the Macintosh keyboard:

1. **Make sure the Step Entry window is closed.**
2. **Choose Windows>Chords.**
   Overture opens the Chords window.
3. **Type D to select a root of D.**
4. **Type either [or] repeatedly until the "Cmi7" chord symbol is highlighted.**

5. **Move the cursor into the Score window at exactly the spot you wish to insert the chord name.**

   The cursor becomes a cross-hair pointer, pointing at the staff to which Overture will attach the chord name.

6. **Click the mouse.**

   Overture inserts the chord name into the score.

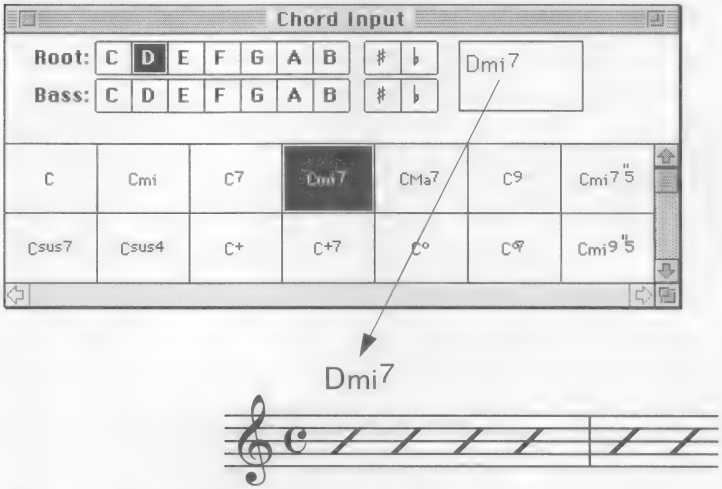
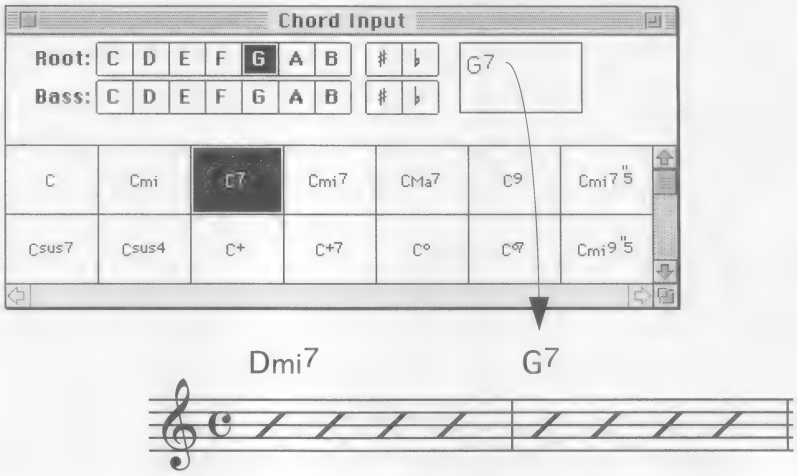


Figure 20.8: Chord Name Inserted Into Score

7. **Select a G7 chord name by typing a G, then typing ↓ one time to step to backwards to the previous chord symbol in the list.**

   Because Overture gets the chord symbols for this window from *the Chord Symbol* library, your chord symbol list may look different than the one shown in this example if you're using a different Chord Symbol library. Chord Symbol libraries are discussed in "Chord Symbols" on page 320.

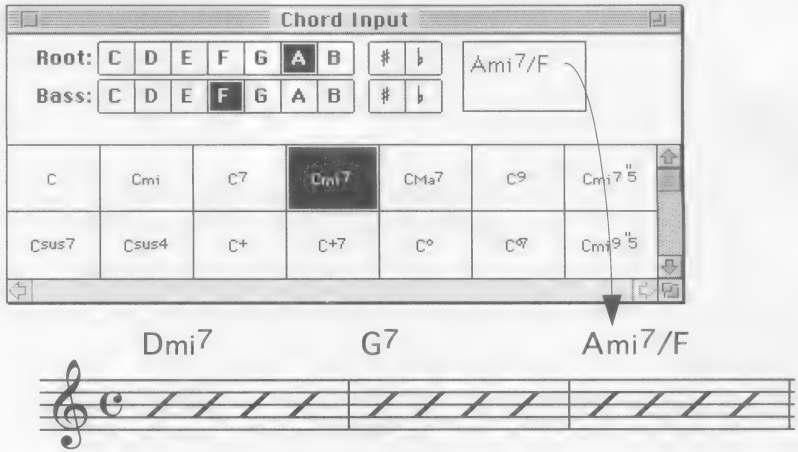
8. **Click the score in the desired location.**



9. **Select an Ami7/F chord name by typing an A to set the root, then typing shift F to add an F bass, then typing ↑ one time to step to forward to the next chord symbol in the list.**

   Because Overture gets the symbols for this window from the Chord Symbol library, your chord symbol list may look different than the one shown in this example.

10. **Click the score in the desired location.**



NOTE: If, while the Chords window is open, you select a tool from the Tool Bar, then *that* tool becomes active and chord insertion is disabled. To continue inserting chords, click in the Chord window's symbol list.

❑ Step Entering Chord Names

You can step-enter chord names from either the Macintosh keyboard or from a MIDI Keyboard. The following section shows how to step enter chord names using the Macintosh keyboard. To learn how to step enter chord names with a MIDI keyboard, see "Step Entering Chord Names with a MIDI Keyboard" on page 301.

Step Entering Chord Names with the Mac Keyboard

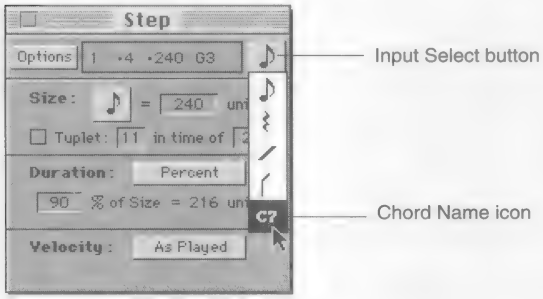
Follow through this example to learn how to step enter chord names without using a MIDI keyboard.

Assume, as in the previous sections, that you want to enter the following chord names:

- 1st measure: Dmi7
- 2nd measure: G7
- 3rd measure: Ami7/F

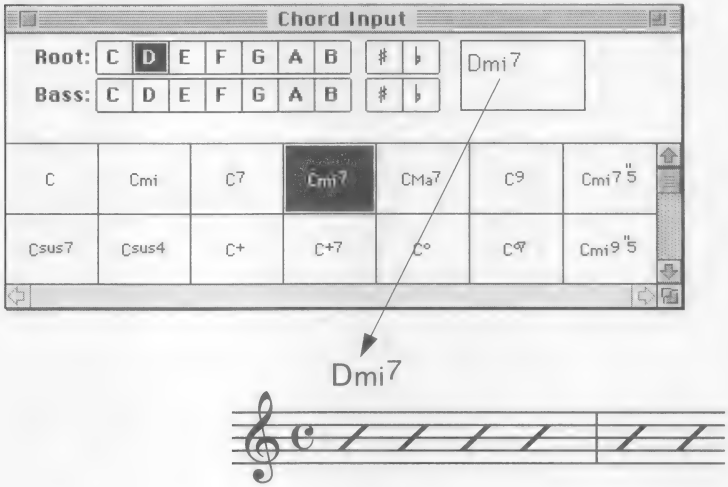
To enter these chord names using the Macintosh keyboard:

1. **Choose Windows>Step Input.**
   Overture opens the Step Input window.
2. **Press and hold the mouse on the Input Select button, then select the chord name icon from the pop-up menu.**
   This and all other elements of the Step Input window are discussed in "Chapter 22: Step Input Window"

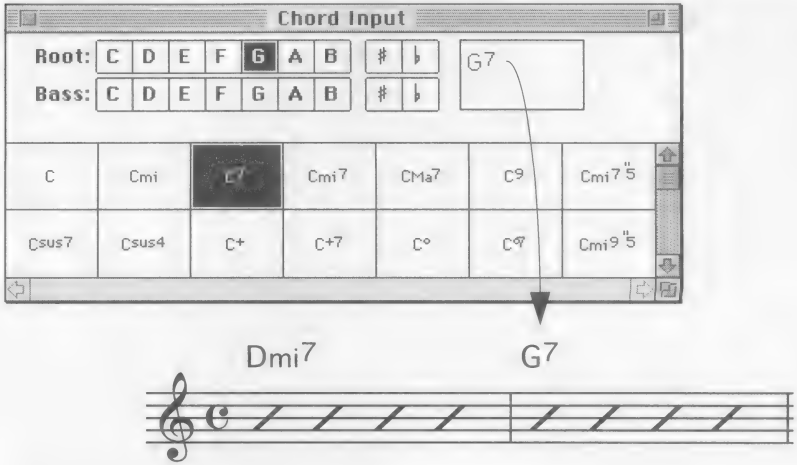


3. **In the Score window, click in the measure where you want to begin step-entering chord names.**
4. **Select a step size of a whole note from the Note Size pop-up menu.**
   Alternately, you could type a "1" on the Macintosh keyboard to set the step size to a whole note. See Table 4 on page 283 to see how Macintosh number keys correspond to step durations.
5. **Choose Windows>Chords.**
   Overture opens the Chords window.
6. **Using either the mouse or the Macintosh keyboard, select a "Dmi7" chord name.**

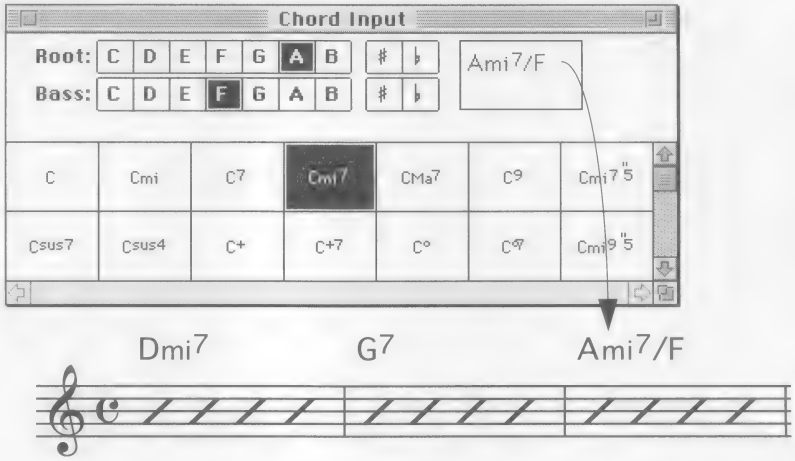
7. **Type [return].**
   Overture enters the Dmi7 chord name and advances the cursor one measure (since the step size is a whole note and this example is in 4/4 time).



8. **Select a "G7" chord name and type [return].**
   Overture enters the G7 chord name and advances the cursor one more measure.



9. **Select an "Ami7/F" chord name and type return.**
   Overture enters the Ami7/F chord name and advances the cursor one more measure.



❑ Moving Chord Names

You can move chord names either individually or globally by staff (or multiple staves).

Moving Chord Names Globally

When you select **Options>Show>Chord Positions**, the Score window contains a small triangle to the left of the chords on each system—this is called the Chord Position Indicator.

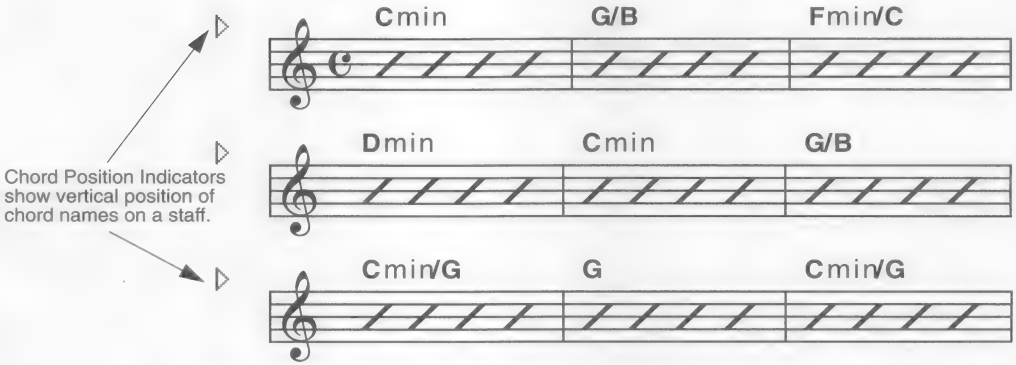


Figure 20.9: Chord Position Indicators

Drag any position indicator up or down to change the vertical position of all chord names for *that system* (as shown in Figure 20.10).

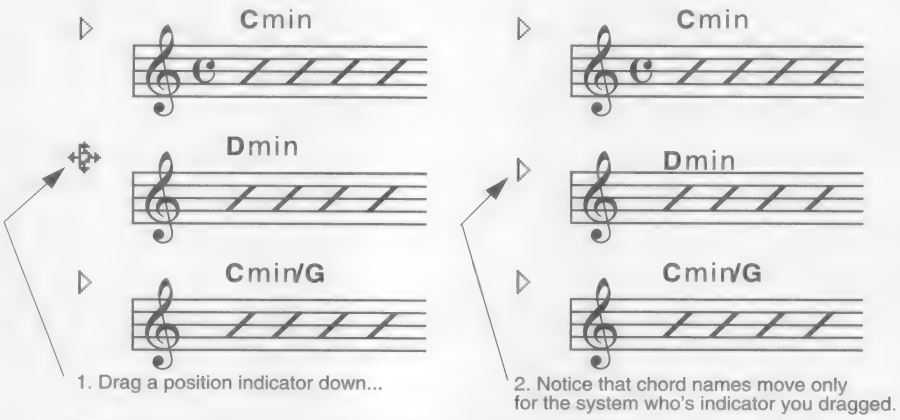


Figure 20.10: Dragging a System's Chord Position Indicator

Option-drag a position indicator up or down to change the vertical position of all chord names for every *remaining* system on that *page* (as shown in Figure 20.11).

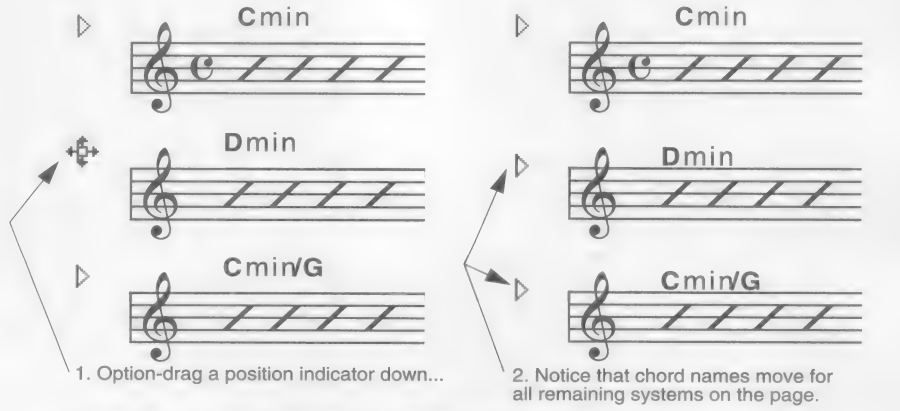


Figure 20.11: Option-Dragging a System's Chord Position Indicator

Command-drag a position indicator up or down to change the vertical position of all chord names for every *remaining* system in the *score*.

Moving Chord Names Individually

Once you've placed chord names in a score, you can modify their automatic placement by dragging any chord name to a new location.

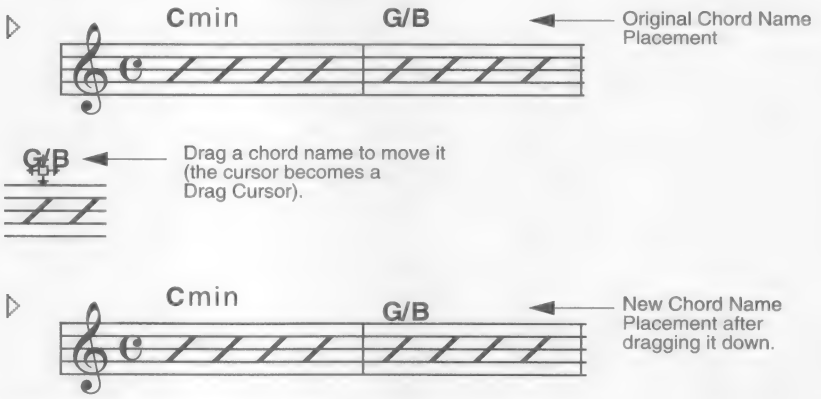


Figure 20.12: Moving Chord Names Individually

When you drag a chord name, its movement is constrained to the direction you moved the mouse when you began dragging. That is, if you begin to drag horizontally, the chord name will move only in the horizontal direction. If you begin to drag vertically, the chord name will move only in the vertical direction.

CHAPTER 21: Lyrics Window

Use the Lyrics window to enter or modify lyrics and assign them to specific notes.

To open the Lyrics window, choose **Windows>Lyrics**.

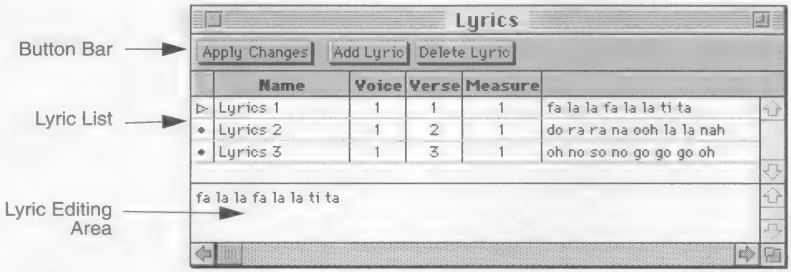

Button Bar
Lyric List
Lyric Editing Area
Lyrics
Apply Changes
Add Lyric
Delete Lyric
Name
Voice
Verse
Measure
Lyrics 1 1 1 1 fa la la fa la la ti ta
Lyrics 2 1 2 1 do ra ra na ooh la la nah
Lyrics 3 1 3 1 oh no so no go go go oh
fa la la fa la la ti ta

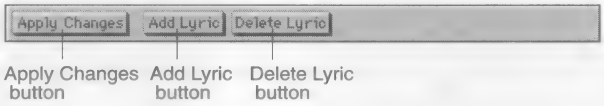
Figure 21.1: Lyrics Window

NOTE: The Lyrics window cannot be open at the same time as the Chords window. If the Chords window is open when you choose **Windows>Lyrics**, the Chords window will close automatically.

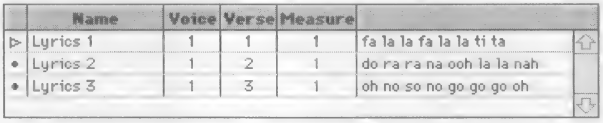
Anatomy of the Lyrics Window

As shown in Figure 21.1, the Lyrics window is split into three sections:

- **The Button Bar**—This top area of the window has buttons for adding, deleting, and editing lyrics.

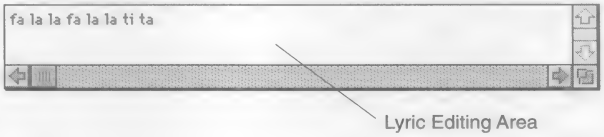


- **The Lyric List**—Use this middle section of the window to name, select and assign lyrics. It has its own scroll bar so you can move through long lists of lyrics.



	Name	Voice	Verse	Measure	
▷	Lyrics 1	1	1	1	fa la la fa la la ti ta
•	Lyrics 2	1	2	1	do ra ra na ooh la la nah
•	Lyrics 3	1	3	1	oh no so no go go go oh

- **The Lyric Editing Area**—This bottom portion of the window functions as a standard text editing area. It has its own scroll bar so you can move through long lyrics.



In Overture, a lyric is any body of text displayed in the Lyric Editing area. You can assign the individual words and syllables to notes in a score. You assign each lyric to a specific voice beginning on a specific measure and, if necessary, a particular verse. You select different lyrics by clicking in the Lyric Selection column.

The following sections discuss each of the three main portions of the Lyrics window.

Button Bar

Use the Button Bar to add and delete lyrics and to apply lyric changes to a score. There are three buttons in the Button Bar. They are:

- **Apply Changes**: Click this button to apply any lyric changes to the score. When you click this button, Overture re-flows the lyric beginning in the specified measure on the designated verse and voice.
- **Add Lyric**: Click this button to add a lyric to the score. Each new lyric can have its own starting measure, verse, and voice assignment.
- **Delete Lyric**: Click this button to delete the selected lyric. The selected lyric is indicated by the small triangle in the Lyric List.

Lyric List

Use the Lyric List to name, select and assign lyrics.

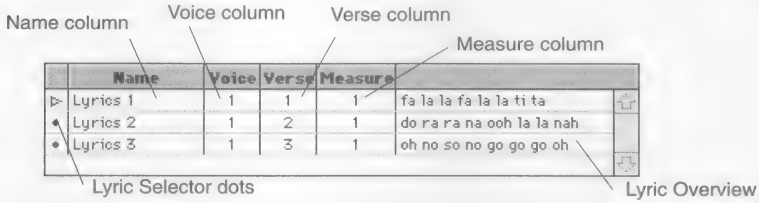


Figure 21.2: Typical Lyric List Area in a Lyrics Window

As shown in Figure 21.2, there are numerous elements in the Lyric List. They are:

- **Lyric Selector dots**: Click a Lyric Selector dot to select a lyric for editing. A selected lyric is indicated by a small triangle.
- **Name column**: Use this area to name each lyric in the Lyric List.
- **Voice column**: Use this column to assign each lyric to a specific voice. Overture supports 8 voices.
- **Verse column**: Use this column to assign each lyric to a specific verse. Overture supports 8 verses.
- **Measure column**: Use this column to assign a starting measure for each lyric. Overture automatically flows lyrics beginning on the first note in the starting measure.
- **Lyric Overview**: This column shows the first few words of each lyric that you've applied to a score. You cannot edit lyrics in the Lyric Overview; you must use the Lyric Editing area.

Lyric Editing Area

The Lyric Editing area functions as a standard text editing area. Simply type in this area to enter lyrics. Drag across lyrics to change them. Double-click words to select them. Generally, most common word-processor editing rules apply to the Lyric Editing area. This area has its own scroll bar so you can scroll through long lyrics.

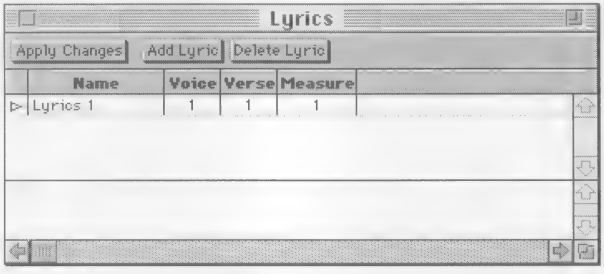
❑ Using the Lyrics Window

Perhaps the easiest way to learn about lyric entry is to follow some examples. The following sections take you step-by-step through the process of creating and editing lyrics in Overture.

Adding the First Lyric to a Score

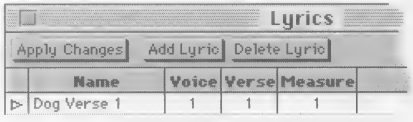
To add a lyric to a score that currently contains no lyrics:

1. **Choose Windows>Lyrics.**
   Overture opens the Lyrics window.



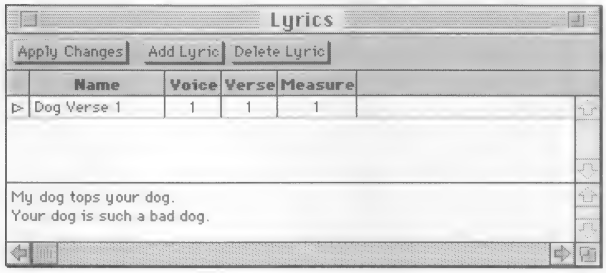
   Since the score currently contains no lyrics, Overture automatically creates a blank entry in the Lyric list and names it "Lyrics 1."

2. **In the Name column, type a name for the lyric.**
   To type a new name, drag across the text in the Name column, then type a new name.



3. **In the Voice column, enter the voice number (1-8) to which you want to assign the lyric.**
4. **In the Verse column, enter the verse number (1-8) of the Lyric.**
5. **In the Measure column, enter the number of the measure in which you want the Lyric to begin.**
6. **Type the lyric in the Lyric Editing area.**

   For now, type only single syllable words. If your lyric extends beyond the width of the window (or if you prefer to view your lyrics as poetic verse), you can type the return key at the end of each line. Overture treats returns exactly like spaces.



7. **Click the Apply Changes button.**

   Overture assigns each word to an individual note automatically.

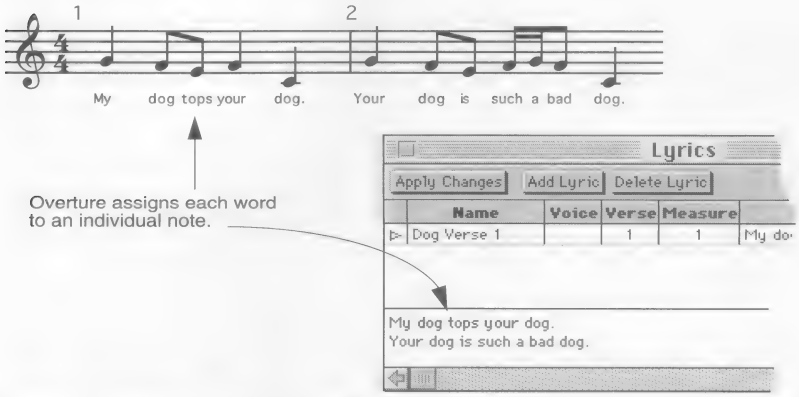


Figure 21.3: Assigning Words To Notes

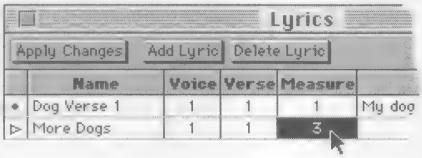
Adding Additional Lyrics to a Score

To add a lyric to a score that already contains lyrics:

1. **Choose Windows>Lyrics.**

   When a score already contains lyrics, the Lyric window opens with a line for each lyric already in the score; it does not automatically add a new lyric to the window.
2. **Click the Add Lyric button.**
3. **In the name column, type a name for the new lyric.**

   To type a new name, drag across the text in the Name column, then type a new name.
4. **In the Voice column, enter the voice number (1-8) to which you want to assign the new lyric.**
5. **In the Verse column, enter the verse number (1-8) of the new Lyric.**
6. **In the Measure column, enter the number of the measure in which you want the Lyric to begin.**



7. **Type the lyric in the Lyric Editing area.**

   For now, type only single syllable words. If your lyric extends beyond the width of the window (or if you prefer to view your lyrics as poetic verse), you can type the return key at the end of each line. Overture treats returns exactly like spaces.

8. **Click the Apply Changes button.**
   Overture assigns each word to an individual note automatically.

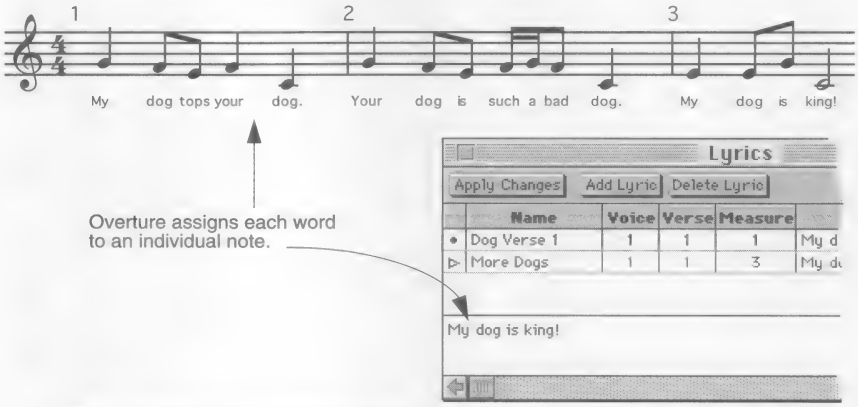


Figure 21.4: Assigning Words To Notes

Advanced Lyric Entry Techniques

In the previous sections, you created lyrics that contained only single syllable words, with each word assigned to its own note. In the following sections, you'll learn to create more advanced lyrics.

Entering Multi-Syllable Words

You can type words with multiple syllables and have Overture automatically assign each syllable to a note. To do so, simply separate each syllable with either a dash or a space. In the score, dashes are centered between syllables. When a word crosses a barline, the dash is centered under the barline.

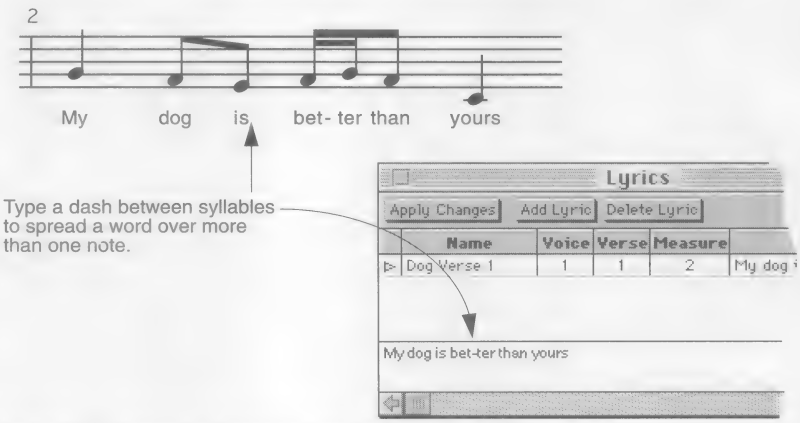


Figure 21.5: Assigning Multi-Syllable Words Across Notes

Entering Multi-Note Syllables (Melisma)

To extend a syllable across more than one note, type an underline character. Each underline extends the syllable for one note.

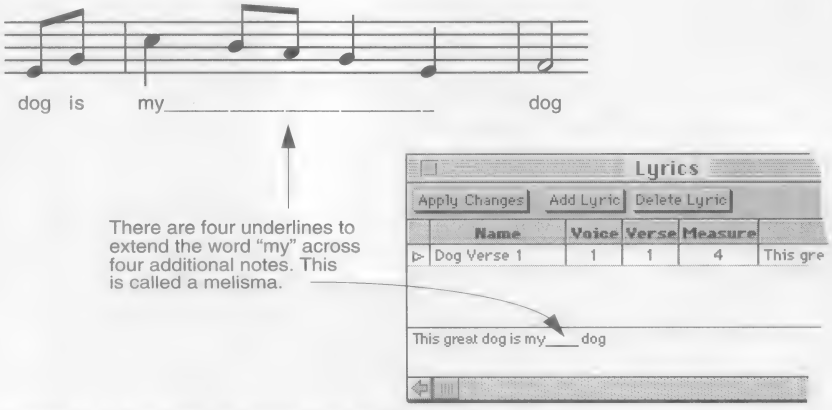


Figure 21.6: Assigning Multiple Notes to a Single Syllable

Entering Multiple Words Or Syllables On A Single Note

To assign multiple words to a single note, type a non-breaking space (option-spacebar) between each word.

To assign multiple syllables to a single note, type a non-breaking dash (option-dash) between each syllable.

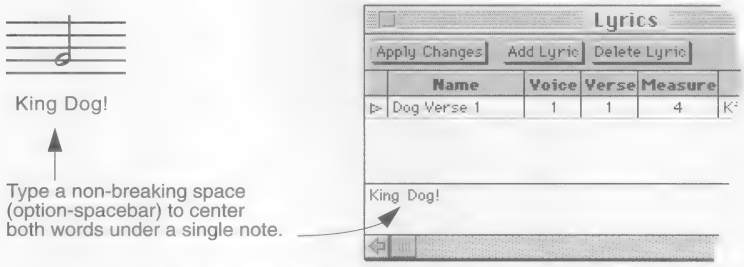


Figure 21.7: Assigning Multiple Words Or Syllables To A Single Note

Starting a Lyric in the Middle of a Measure

Overture automatically flows lyrics beginning with the first note in the designated measure. If you want lyrics to begin on a note other than the first note in the measure, begin the lyric with a space for each note you wish to skip.

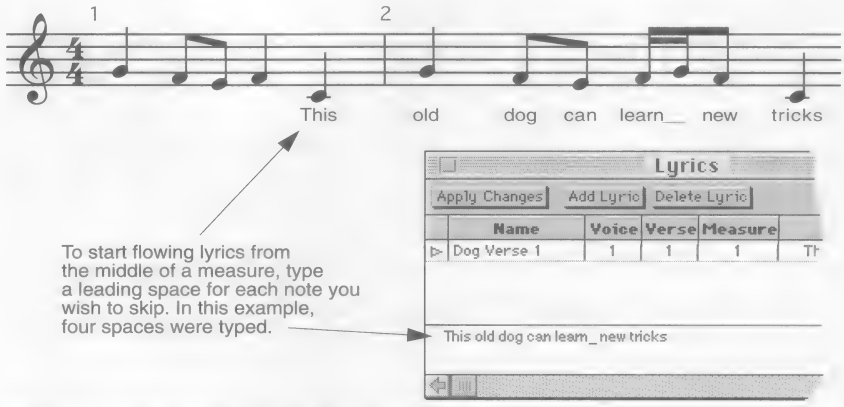
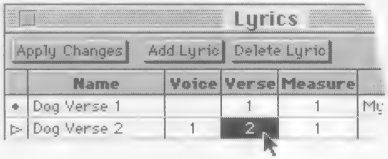


Figure 21.8: Starting Lyrics in the Middle of Measures

Entering Additional Verses

Popular vocal music often contains multiple verses, with each verse's text shown immediately below the previous verse. Overture handles verse placement automatically. To add a verse to an exiting score:

1. **In the Lyrics window, click Add Lyric.**
   Overture adds an empty lyric.
2. **Name the lyric, then assign it to a voice and a starting measure.**
3. **Since this is the second verse, enter "2" in the Verse column.**



4. **In the Lyric Editing Area, type the desired text.**
5. **Click the Apply Changes button.**
   Overture automatically creates the second verse immediately below the first.

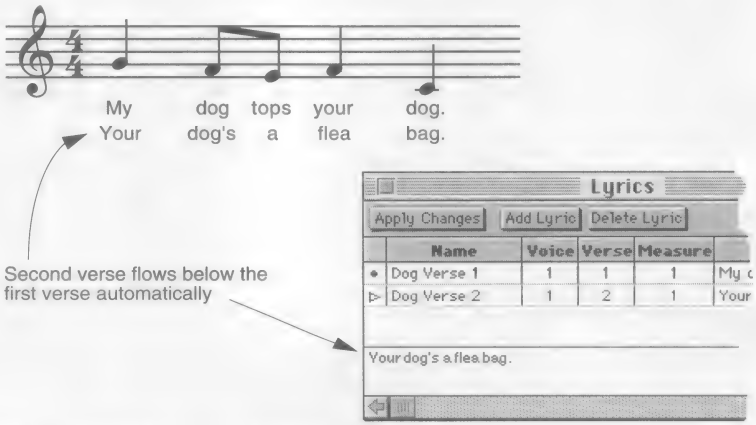


Figure 21.9: Entering Additional Verses

Applying Different Fonts To Lyrics

You can apply any font, size, or style to any or all characters in a lyric. When the Lyrics window is open, the Macintosh menu bar contains **Font**, **Size**, and **Style** menus. To change the font, size, or style of any text in a Lyrics window:

1. **Drag across any character, word or group of words in the Lyrics window.**
2. **Select the desired font from the Font menu.**
3. **Select the desired font size from the Size menu.**
4. **Select the desired font style from the Style menu.**
5. **Click the Apply Changes button.**
   Overture applies the font changes to your score.

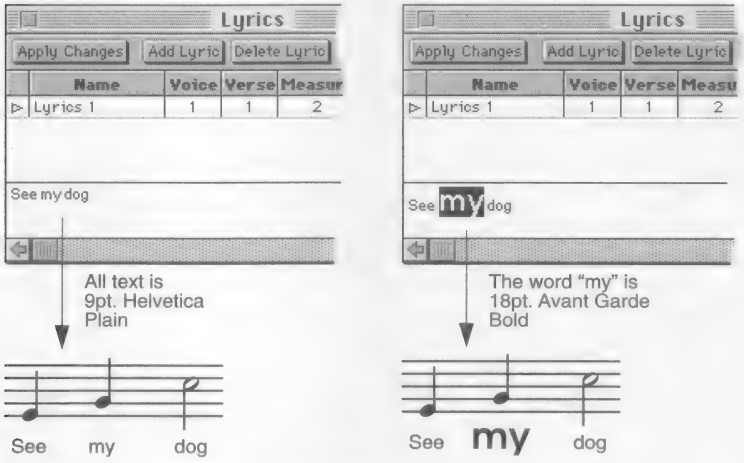


Figure 21.10: Changing A Lyric's Font

Changing Lyrics

You can edit any lyric even after you've flowed it into a score. For example, assume you have the score shown in Figure 21.11, and you want to change the first verse so that it reads "See my cat".

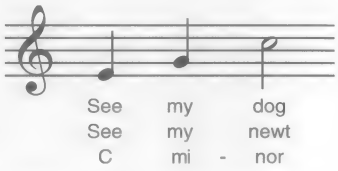
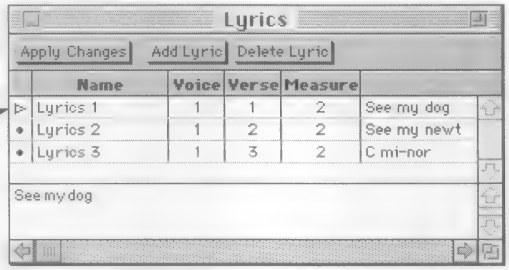



Figure 21.11: Sample Score

To do so:

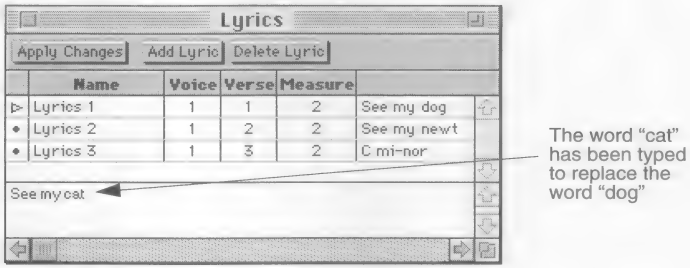
1. **Click the Lyric Selector Dot next to the first lyric.**
   Overture shows the lyric in the Lyric Editing area.

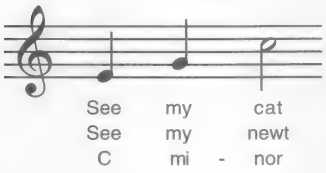


Click the selector dot of the lyric you wish to edit (the active lyric is indicated by a small triangle)

2. **Select the text you wish to edit.**
   You can drag across any characters to select them. You can select entire words by double-clicking them.

3. **Type the new lyric.**



4. **Click the Apply Changes button.**
   Overture applies the changes to the score.

Moving Lyrics

You can move lyrics either individually or by line (verse).

Moving Entire Lyric Lines

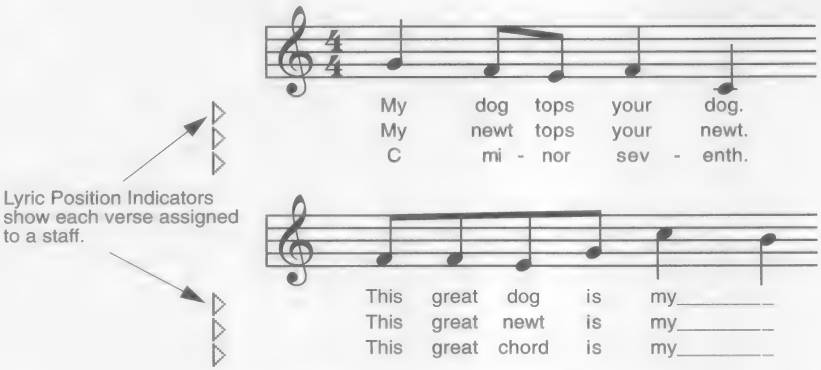
When you select the **Options>Show>Lyric Positions** option, Overture places a small triangle to the left of each verse in the Score window—these are the lyric position indicators. If there is one verse assigned to a staff, there's one lyric position indicator. If there are three verses, there are three position indicators, etc.

My dog tops your dog.
My newt tops your newt.
C mi - nor sev - enth.
This great dog is my_____
This great newt is my_____
This great chord is my_____
Lyric Position Indicators show each verse assigned to a staff.

Figure 21.12: Lyric Position Indicators

Drag any position indicator up or down to change the vertical position of all remaining verses for *that staff* in *that system* (as shown in Figure 21.13).

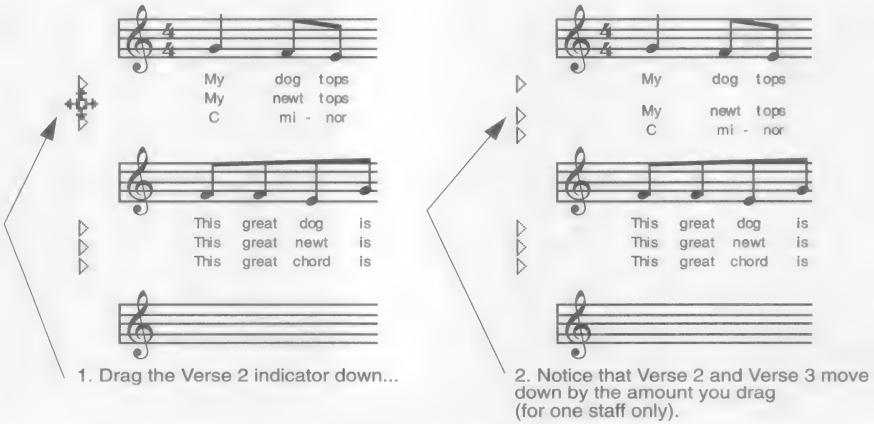

My dog tops
My newt tops
C mi - nor
This great dog is
This great newt is
This great chord is
1. Drag the Verse 2 indicator down...
2. Notice that Verse 2 and Verse 3 move down by the amount you drag (for one staff only).

Figure 21.13: Dragging a Verse's Lyric Position Indicator

Option-drag a position indicator up or down to apply the vertical change to the same verse in every *remaining* system on that *page* (as shown in Figure 21.14).

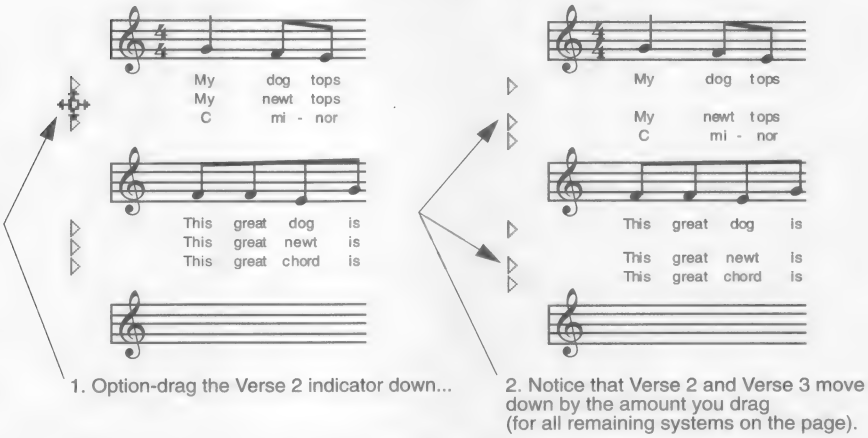

My dog tops
My newt tops
C mi - nor
This great dog is
This great newt is
This great chord is
1. Option-drag the Verse 2 indicator down...
2. Notice that Verse 2 and Verse 3 move down by the amount you drag (for all remaining systems on the page).

Figure 21.14: Option-Dragging a Verse's Lyric Position Indicator

Command-drag a position indicator up or down to apply the vertical change to the same verse in every *remaining* system in the *score*.

Moving Lyrics Individually

Once you've assigned lyrics to notes in a score, you can modify their automatic placement by dragging any word (or syllable) in a score to a new location.

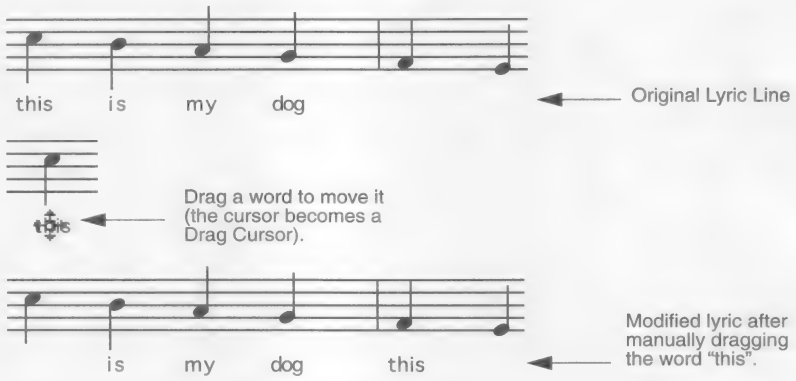

this is my dog
Original Lyric Line
Drag a word to move it (the cursor becomes a Drag Cursor).
is my dog this
Modified lyric after manually dragging the word "this".

Figure 21.15: Assigning Words To Notes Manually

You can constrain word movement to either the horizontal or vertical direction by holding down the shift key before dragging a word.

CHAPTER 22: Step Input Window

Use the Step Input window to enter a score by recording MIDI data one step at a time. You can enter notes, chords, or rhythmic slashes in the Step Input window.

To open the Step Input window, choose **Windows>Step Input**.

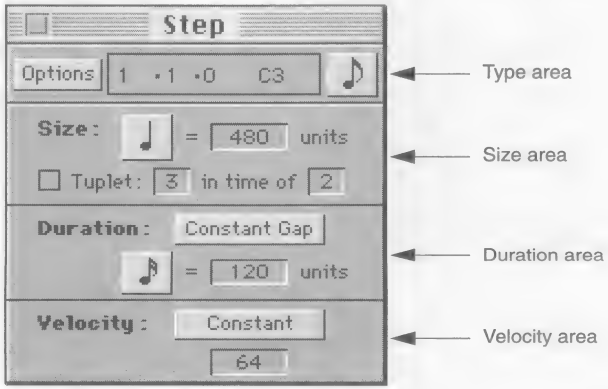


Figure 22.1: Typical Step Input Window

❑ Anatomy of the Step Input Window

As shown in Figure 22.1, the Step Input window contains four different areas, though not all areas are available at all times. These areas are:

- **Type** area: Use this top portion of the window to define the type of symbol you want to input and any related options. This area also contains a counter, showing exact metrical location and pitch.
- **Size** area: Use this portion of the window to set the amount of time the counter will advance each time you play a note. Size is displayed as both an actual note value and as a number of units (480 units = one quarter note).
- **Duration** area: Use this portion of the window to set the actual duration of the MIDI note you will enter. This area is not available if you're entering chord names.
- **Velocity** area: Use this portion of the window to set the actual velocity of the MIDI note you will enter. This area is not available if you're entering chord names.

The following sections discuss each area in detail.

Type Area

Use this area to define the type of symbol you want to input, to set options related to that symbol, and to view pitch and meter placement of any step-entered data.

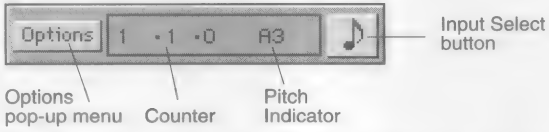
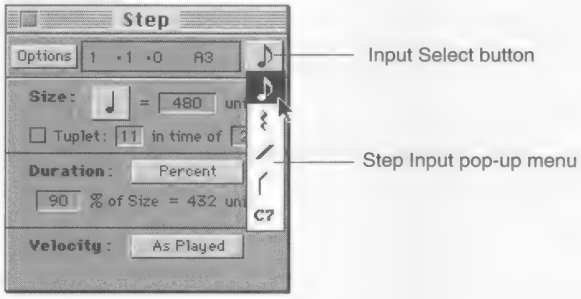


Figure 22.2: Anatomy of the Step Input Window's Type Area

As shown in Figure 22.2, the Type area contains four different elements. These are the Input Select button, the Options pop-up menu, the Counter, and the Pitch Indicator. Each element is discussed in one of the following sections.

Input Select button

Press and hold the mouse on this button to open the Input Select pop-up menu.



Select the type of symbol you want to step-enter from the Step Input pop-up menu. Overture lets you step-enter five types of music symbols: notes, rests, slashes, rhythmic slashes, and chord names.

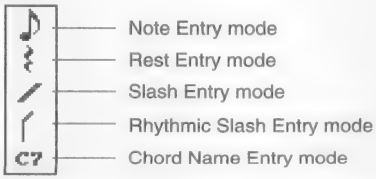


Figure 22.3: The Five Step Entry Modes in the Step Input Pop-up Menu

Options pop-up menu

Move the cursor over the **Options** button, then press and hold the mouse to open the Options pop-up menu.

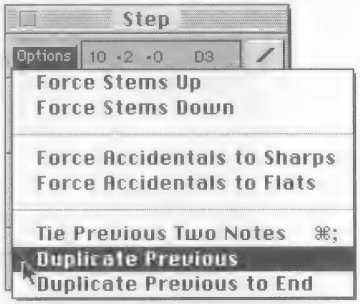


Figure 22.4: Step Entry Pop-Up Options Menu

Use the pop-up Options menu to select various step-entry notation options:

- **Force Stems Up**: When you select this option, Overture makes the stems of any step-entered notes point upward, regardless of staff position. Select this option to enable it (putting a check beside it); select it again to disable it.
- **Force Stems Down**: When you select this option, Overture makes the stems of any step-entered notes point downward, regardless of staff position. Select this option to enable it (putting a check beside it); select it again to disable it.
- **Force Accidentals to Sharps**: When you select this option, Overture notates any accidentals as sharps, regardless of the key. Select this option to enable it (putting a check beside it); select it again to disable it.
- **Force Accidentals to Flats**: When you select this option, Overture notates any accidentals as flats, regardless of the key. Select this option to enable it (putting a check beside it); select it again to disable it.
- **Tie Previous Two Notes**: This is actually a command, not an option. When you choose this command, Overture automatically ties together the two notes immediately to the left of the input point. This command allows you to easily step-enter tied notes.

- **Duplicate Previous**: This command is enable only when step-entering slashes. Use it to copy the previous measure's slash pattern into the active measure.
- **Duplicate Previous to End**: This command is enabled only when step-entering slashes. Use it to copy the previous measure's slash pattern into all remaining measures in the score.

Counter

The Counter displays (in bars, beats and units) the location of the step you're about to enter.

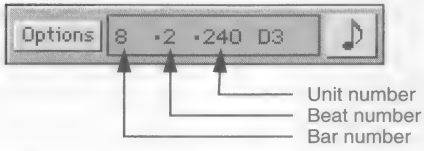


Figure 22.5: Bar • Beat • Unit Display in the Counter

The bar number displays the measure number containing the insertion point. The beat number displays how many beats the insertion point is into the measure. The unit number displays how many units the insertion point is into the beat. Overture records and plays notes with a resolution of 480 units per quarter note, so an eighth note would equal 240 units; a sixteenth note would equal 120 units, and so on.

The counter display shown in Figure 22.5 indicates that the cursor is at 8 • 2 • 240. This means the insertion point is in the eighth measure and midway through the second beat (as shown in Figure 22.6).

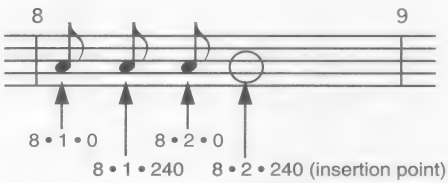
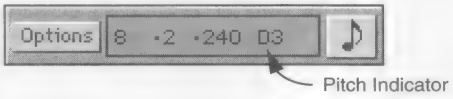


Figure 22.6: Relation Between Counter and Score

Pitch Indicator

The Pitch Indicator displays (as a MIDI note number) the pitch of the note you're about to enter. MIDI supports 128 notes ranging from C-2 to G8 with Middle C = C3.

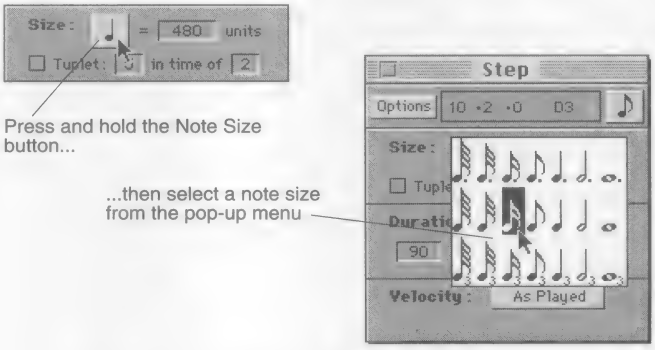


Size Area

This area sets the amount of time the counter will advance each time you play a note. Overture displays the step size as both a note value and as an exact number of units (480 units = one quarter note).

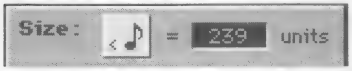
There are several ways to set the size:

- **Method 1**: Select a size from the Note Size pop-up menu.



- **Method 2**: Use the **units** numerical to enter a new step size.

If you enter a value in the units field that is not an equal subdivision of the beat, the Note Size button shows a ">" or "<" symbol along with the current note size.



- **Method 3**: Use the Macintosh keyboard to set step size.

As shown in Table 4, you can type keys on your Macintosh keyboard to set the step size.

Key	Function
1	Set value to whole note/rest
2	Set value to half note/rest
4	Set value to quarter note/rest
8	Set value to eighth note/rest
6	Set value to sixteenth note/rest
5	Set value to thirty-second note/rest
3	Turn triplets on or off
.	Turn the dot on or off

Table 4: Note Size Keyboard Equivalents

Tuplet Checkbox

You can also define the size as a tuplet by clicking the Tuplet checkbox. This gives you the ability to create complex timing divisions, such as 5 notes in the space of one quarter note.

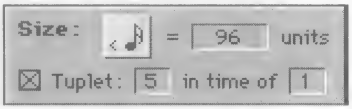


Figure 22.7: You can use the Tuplet checkbox to define odd timing divisions. In this example the counter will be advanced a fifth of a quarter note, or slightly less than a sixteenth note.

Use the mouse or keyboard to set tuplet fields. Overture will automatically calculate the units and update the note size pop-up.

Duration Area

The duration is the *length* of the note you will step enter.

> **NOTE**: The Duration area is not available when step-entering chord names.

The duration is different from the size; the *duration* is the length of the note, and the *size* is the amount of time the counter will advance each step. The space between notes is called the *gap*.

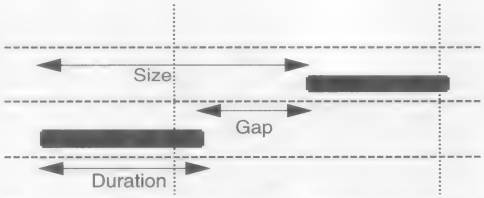


Figure 22.8: A viSual Guide to Note Parameters. Duration + Gap = Size. These are MIDI notes as shown in the Graphic window. See that chapter for more information.

You can select one of three possible duration modes, which you select from the Duration Mode pop-up menu.

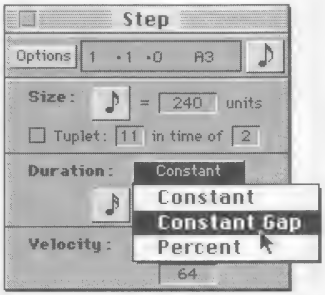


Figure 22.9: Selecting a Duration Mode

These duration modes are:

- **Constant**: Select this duration mode to create notes of identical duration, regardless of the step size.

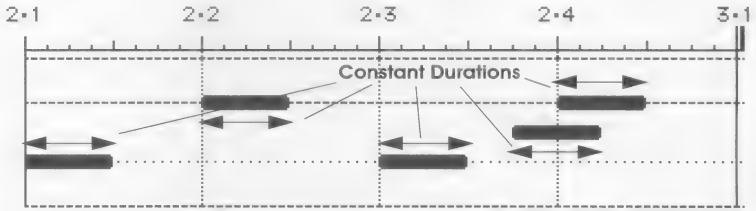
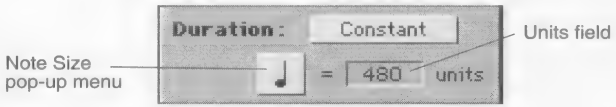


Figure 22.10: Notice that each note is the same length regardless of the step size. These are MIDI notes as shown in the Graphic window. See that chapter for more information.

Set the constant duration amount by selecting a value from the Note Size pop-up menu or change the value in the Units field. Changing either of these values updates the other one.



- **Constant Gap**: Select this duration mode to create a uniform amount of space between all step-entered notes, regardless of the step size.

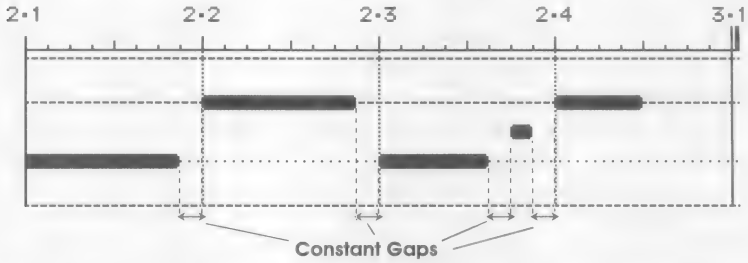


Figure 22.11: Notice that the gaps between notes are the same length regardless of the step size. These are MIDI notes as shown in the Graphic window. See that chapter for more information.

Set the constant gap amount by selecting a value from the Gap Size pop-up menu, or change the value in the Units field. Changing either of these values updates the other one.

- **Percent**: Select this duration mode to have Overture calculate a note duration as a percentage of the step size.

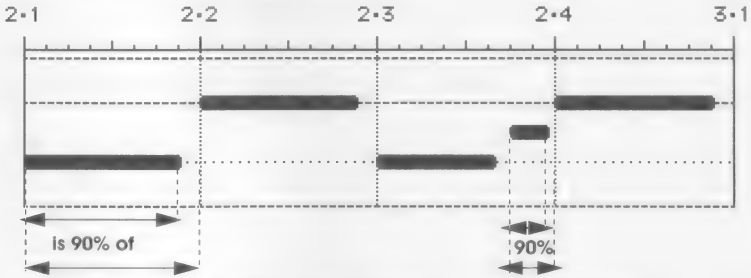
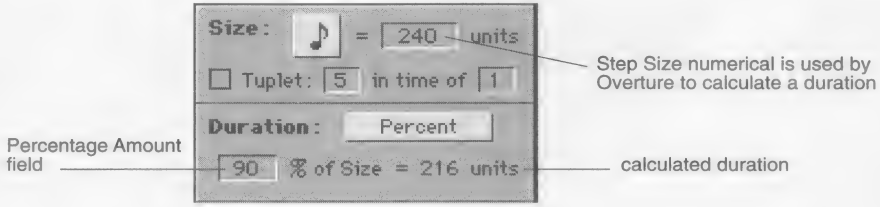


Figure 22.12: Notice that each note's duration is 90% of the step size.

Set the percentage by entering it in the Percentage Amount field, which appears below the Duration Mode pop-up menu when you select **Percent** mode.


Size: = 240 units
Tuplet: 5 in time of 1
Duration: Percent
90 % of Size = 216 units
Step Size numerical is used by Overture to calculate a duration
Percentage Amount field
calculated duration

Velocity Area

Velocity is the parameter that defines how hard you struck a note.

> **NOTE**: The Velocity area is not available when step-entering chord names.

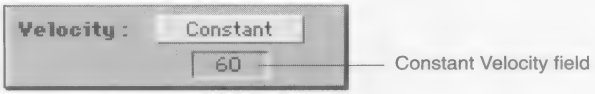
You can select one of two possible velocity modes, which you select from the Velocity Mode pop-up menu.

Figure 22.13: Select a Velocity Mode

These velocity modes are:

- **Constant**: Select this velocity mode to insert notes of a set velocity, regardless of the actual velocity you play.

  Set the desired constant velocity value by entering it into the Constant Velocity field.



- **As Played**: Select this velocity mode to insert notes at exactly the velocity you play them.

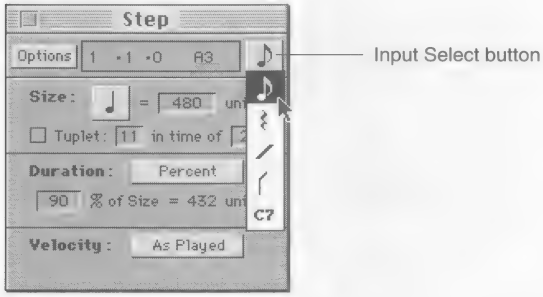
❑ Step Entering Notes and Rests

You can step-enter notes and rests from either the Macintosh keyboard or from a MIDI Keyboard.

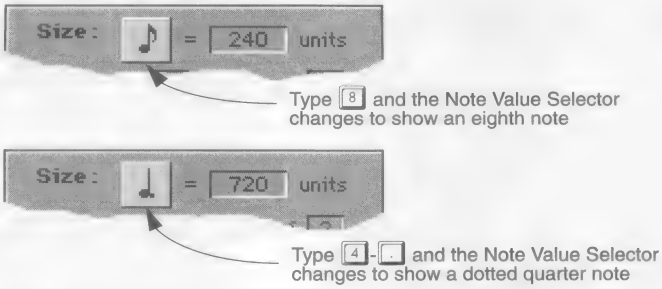
Step Entering Notes and Rests with the Mac Keyboard

You can step-enter notes and rests using only the Macintosh keyboard. To do so:

1. **Choose Windows>Step Input.**
   Overture opens the Step Input window.
2. **Press and hold the mouse on the Input Select button, then select the note icon from the pop-up menu.**

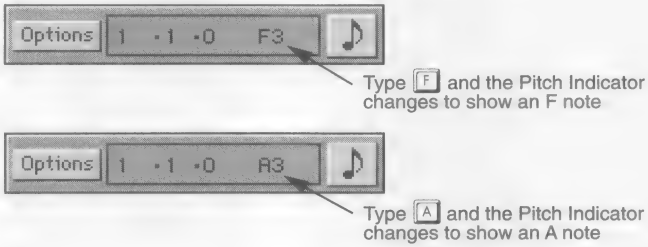


3. **Select the voice you'd like to enter from the Voice pop-up menu at the bottom of the Score window.**
   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8, or type ⌘-0 to select all voices.
4. **In the Score window, click at the location you'd like to begin entering music.**
5. **If desired, select a stem direction and accidental naming scheme from the pop-up Options menu.**
   You need to do this only if you want to override Overture's default stem direction and accidental naming algorithms.
6. **On the Macintosh keyboard, type a number to set the step size of the note you wish to enter.**
   See Table 4 on page 283 to see how Macintosh number keys correspond to note (or rest) durations.
   Alternately, you could select a size from the Note Size pop-up menu—however, you'll probably find it quicker to use the keyboard equivalents.
   Notice that when you type a number, the Note Size button changes to show the value of the note you're about to enter.


Size :
= 240 units
Type 8 and the Note Value Selector changes to show an eighth note
Size :
= 720 units
Type 4-. and the Note Value Selector changes to show a dotted quarter note

7. **On the Macintosh keyboard, type the letter of the scale tone you wish to enter (c, d, e, f, g, a, b).**

   Notice that when you type a letter, the Pitch Indicator changes to show the pitch of the note you're about to enter.


Options
1 ·1 ·0 F3
Type F and the Pitch Indicator changes to show an F note
Options
1 ·1 ·0 A3
Type A and the Pitch Indicator changes to show an A note

8. **Enter the desired Duration parameters.**

   Duration parameters are discussed in "Duration Area" on page 284.

9. **Enter the desired Velocity parameters.**

   Velocity parameters are discussed in "Velocity Area" on page 288.

10. **Press the Return key.**

    Overture enters the note as specified and moves the cursor to the next step.

Step-Entering Rests

You can step-enter rests as well as notes from the Macintosh keyboard. To do so:

1. **On the Macintosh keyboard, type a number to set the step size of the rest you wish to enter.**
   See Table 4 on page 283 to see how Macintosh number keys correspond to note (or rest) durations.
2. **If desired, select the voice you'd like to enter from the Voice pop-up menu at the bottom of the Score window.**
   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8, or type ⌘-0 to select all voices.
3. **On the Macintosh keyboard, type the spacebar to insert a rest of the selected duration.**

Typing the spacebar inserts rests without actually toggling the Step Input window to Rest Entry mode—this allows you to quickly step-enter the occasional *rest* while performing the more common task of step-entering *notes*. If you wish to actually enter Rest Entry mode, select the rest icon from the Input Select pop-up menu.

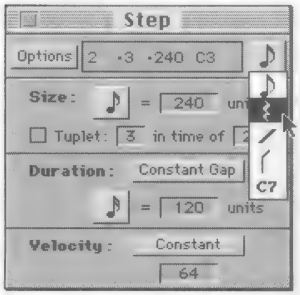


Figure 22.14: Entering Rest Entry Mode

When in Rest Entry mode, select rest values from the Note Size pop-up menu. To insert a rest into the score, type either return or space on your Macintosh keyboard.

You can toggle back and forth between Rest Entry mode and Note Entry mode by typing either R or = on your Macintosh keyboard.

Shifting Step-Entry Octaves

When you enter notes with the Macintosh keyboard, the seven scale tone keys (c, d, e, f, g, a, b) all enter notes in the octave beginning with middle-C. If you want to enter notes in a higher or lower octave range, you need to shift the step-entry octave. To do so:

1. **Type a lower case "o" to raise the step-entry range one octave. Type an upper case "O" to lower the step-entry range one octave.**

   This change affects the current step and all steps after it.

   Notice that when you change the octave range, the Pitch Indicator changes to show the octave of the note you're about to enter.

If the original octave was "3" and you type a small "o", the Pitch Indicator changes to show that the octave is raised to "4".

If the original octave was "3" and you type a capital "O", the Pitch Indicator changes to show that the octave is lowered to "3".

For example, assume you entered the following notes:

Next, if you want to enter an eighth note at high-C, you would have to shift octaves. You would type [8], then [C], then [o], then [return]:

Any note you enter next will be placed in the octave beginning with high-C. So, if you type [8], [G], [return], you'll enter an eighth note at high-G.

If, after entering high-C, you really wanted to enter the G above middle-C, you would have typed 8, G, O, return. The capital "O" lowers the pitch of the entered note back to the octave beginning with middle-C.

Step Entering Accidentals

Step entry always enters notes using the key of the active measure. For example, if your song is in F major and you type a "B", Overture actually enters a Bb. If you need to enter an accidental, you can use the up and down arrow keys to raise and lower pitch in half-step increments. To change the pitch of a step-entered note:

1. **After typing the letter of the scale tone you wish to enter, type ↑ to raise its pitch a half step, or type ↓ to lower its pitch a half step.**
   You can step up and down through all note values using the ↑ and ↓ keys.

Step Entering Chords

To step-enter chords using the Macintosh keyboard:

1. **Type the first note in the chord.**
2. **Type the Enter key.**
   Typing Enter causes the note to be entered into Overture, but does not advance the cursor to the next step.
3. **Type the next note in the chord, then type the Enter key.**
   Overture enters the second note at the same cursor location as the first.
4. **Continue entering notes in your chord.**
5. **After entering the last note in your chord, type the Return key to advance the cursor to the next step.**

Step Entering Tied Notes

To step-enter tied notes using the Macintosh keyboard:

1. **Enter the first note (using previously discussed techniques).**
2. **Enter the second note (using previously discussed techniques).**
3. **Type ⌘ :.**
   Alternately, you could select **Tie Previous Two Notes** from the Tool Bar's pop-up **Options** menu.
   Overture ties together the two notes immediately to the left of the insertion point.

Auto-Tied Notes

Overture will automatically split any step-entered note across a barline.

For example, assume you've step-entered the music shown in Figure 22.15, and you now want to enter a quarter note.

Figure 22.15: Sample Music

There is only room in the measure for an eighth note, so when you step-enter a quarter note, Overture automatically creates two eighth notes tied across the barline (as shown in Figure 22.16).

Figure 22.16: Automatically Tied Note

Stepping Through a Score

Sometimes, you might want to step backward through a score and erase the most recently entered note or rest. To do so:

1. **Type delete to back up one step and erase it.**
   The cursor moves one step to the left and the note or rest associated with that step is erased. Each time you type delete Overture backspaces and erases the previous step.

Sometimes, you might want to start step recording in the middle of a measure (such as to enter a different voice), or skip a few steps without entering any actual music. To do so:

1. **Type → to step forward through the score.**
   Overture steps forward by the amount indicated by the Note Value Selector in the tool bar. It does not enter any notes or rests.
2. **Type ← to step backward through the score.**
   Overture steps backward by the amount indicated by the Note Value Selector in the tool bar. It does not erase any notes or rests.

Synopsis of Step-Entry Macintosh Key Modifiers

Table 5 shows a synopsis of all the Macintosh key modifiers discussed in the previous sections.

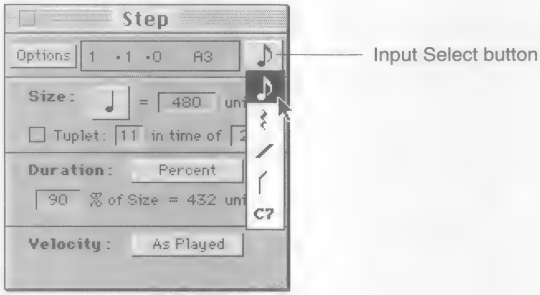
Key	Function
→	Step forward through a score without entering notes
←	Step backward through a score without deleting notes
delete	Step backward through a score, deleting each step
↑ or +	Raise current pitch 1/2 step
↓ or -	Lower current pitch 1/2 step
o	Raise current and future pitch range one octave
O	Lower current and future pitch range one octave
return	Enter a note or rest, then step forward
enter	Enter a note or rest, but don't step forward (use for step-entering chords)
⌘ ;	Tie together the two previous notes
R or =	Toggle between Note Entry mode and Rest Entry mode
space	Insert a rest while in Note Entry mode

Table 5: Step Entry Key Modifiers

Step Entering Notes and Rests with a MIDI Keyboard

To step enter a score using a MIDI controller:

1. **Choose Windows>Step Input.**
   Overture opens the Step Input window.
2. **Press and hold the mouse on the Input Select button, then select the note icon from the pop-up menu.**



3. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**
   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8, or type ⌘-0 to select all voices.
4. **In the Score window, click in the measure where you want to begin entering music.**
5. **If desired, select a stem direction and accidental naming scheme from the pop-up Options menu.**
   You need to do this only if you want to override Overture's default stem direction and accidental naming algorithms.
6. **On the Macintosh keyboard, type a number to set the step size of the note you wish to enter.**
   See Table 4 on page 283 to see how Macintosh number keys correspond to note (or rest) durations.
   Alternately, you could select a size from the Note Size pop-up menu—however, you'll probably find it quicker to use the keyboard equivalents.
   Notice that when you type a number, the Note Size pop-up menu changes to show the value of the note you're about to enter.
7. **Enter the desired Duration parameters.**
   Duration parameters are discussed in "Duration Area" on page 284.
8. **Enter the desired Velocity parameters.**
   Velocity parameters are discussed in "Velocity Area" on page 288.

9. **On your MIDI keyboard, hit the note (or chord) you wish to enter.**
   Overture enters the note and moves the cursor to the next step.
   Using a MIDI keyboard, you can step record single notes or entire chords.

As with step entry of notes from the Macintosh keyboard, you can delete the previous step by typing delete and you can move forward or backward through a score by typing ← or →. For more information, see "Stepping Through a Score" on page 294. Also, you can enter tied notes as discussed in "Step Entering Tied Notes" on page 294.

Entering Rests

You can also use a MIDI keyboard to enter rests. To do so:

1. **Type a number to set the duration of the rest you wish to enter.**
2. **Type either an R (for "rest") or =.**
   This is the same as selecting the rest icon from the Input Select pop-up menu. Notice that when you type R or =, the Input Select button changes to show that you're about to enter a rest.

3. **On your MIDI keyboard, hit any note to insert the rest.**
   Overture enters the rest and moves the cursor to the next step.

Alternately, you could simply type space on your Macintosh keyboard to enter a rest without toggling to Rest Entry mode.

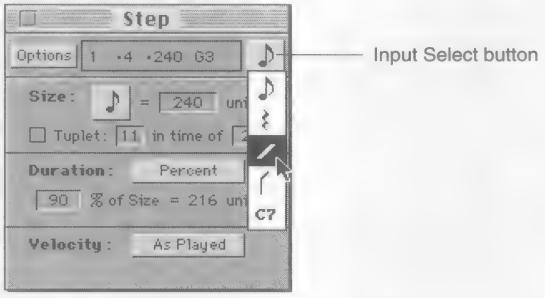
❑ Step Entering Slashes

Lead sheets for guitarists generally contain chord names and a series of slashes to indicate the performer is to strum the chords. This section discusses how to use Overture's Step Input window to quickly enter strum slashes into a score. See "Step Entering Chord Names" on page 301 to learn how to step-enter chord names).

1. **Choose Windows>Step Input.**

   Overture opens the Step Input window.

2. **Press and hold the mouse on the Input Select button, then select the slash icon from the pop-up menu.**



3. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**

   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8, or type ⌘-0 to select all voices.

4. **In the Score window, click in the measure where you want to begin entering slashes.**

5. **On the Macintosh keyboard, type a number to set the Step Size of the slash you wish to enter.**

   See Table 4 on page 283 to see how Macintosh number keys correspond to step sizes. Generally, you use one slash per quarter note.

   Alternately, you could select a note value from the Note Size pop-up menu—however, you'll probably find it quicker to use the keyboard equivalents.

   Notice that when you type a number, the Note Size button changes to show the value of the note you're about to enter.

6. **On your MIDI keyboard, hit any note to enter a slash.**

   Overture enters the slash and moves the cursor to the next step. Slashes do not have stems because they do not actually indicate any rhythm. They also do not have any pitch—they simply indicate that the performer is to "play along" using the chord shown above the staff.

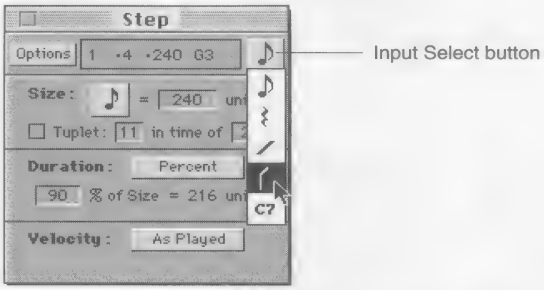
You can enter a rest by typing a space, or you can type R or = to toggle to Rest Entry mode, then hit any note on your MIDI keyboard. As with step entry of notes, you can delete the previous step by typing delete and you can move forward or backward through a score by typing ← or →. For more information, see "Stepping Through a Score" on page 294.

NOTE: You can step enter slashes using only the Macintosh keyboard. The technique is identical to that used for entering notes and rests from the Macintosh keyboard. For more information, see "Step Entering Notes and Rests with the Mac Keyboard" on page 289.

❑ Step Entering Rhythmic Slashes

Sometimes, it's desirable to indicate the actual strumming pattern on a lead sheet. You do this by entering rhythmic slashes. Rhythmic slashes (unlike regular slashes) have stems, flags and beams to indicate rhythm. Like regular slashes, rhythmic slashes do not have any definite pitch—they simply indicate that the performer is to "play along" using the chord shown above the staff. This section discusses how to use Overture's Step Entry mode to quickly enter rhythmic slashes in a score (see "Step Entering Chord Names" on page 301 to learn how to step-enter chord names).

1. **Choose Windows>Step Input.**
   Overture opens the Step Input window.
2. **Press and hold the mouse on the Input Select button, then select the rhythmic slash icon from the pop-up menu.**



3. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**
   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8, or type ⌘-0 to select all voices.

4. **In the Score window, click in the measure where you want to begin entering rhythmic slashes.**
5. **On the Macintosh keyboard, type a number to set the step size of the slash you wish to enter.**

   See Table 4 on page 283 to see how Macintosh number keys correspond to step sizes.

   Alternately, you could select a note value from the Note Size pop-up menu—however, you'll probably find it quicker to use the keyboard equivalents.

   Notice that when you type a number, the Note Size button changes to show the value of the note you're about to enter.
6. **On your MIDI keyboard, hit any note to enter a rhythmic slash.**

   Overture enters the rhythmic slash and moves the cursor to the next step.

You can enter a rest by typing a space, or you can type R or = to toggle to Rest Entry mode, then hit any note on your MIDI keyboard. As with step entry of notes, you can delete the previous step by typing delete and you can move forward or backward through a score by typing ← or →. For more information, see "Stepping Through a Score" on page 294.

> **NOTE**: You can step enter rhythmic slashes using only the Macintosh keyboard. The technique is identical to that used for entering notes and rests from the Macintosh keyboard. For more information, see "Step Entering Notes and Rests with the Mac Keyboard" on page 289.

❑ Step Entering Chord Names

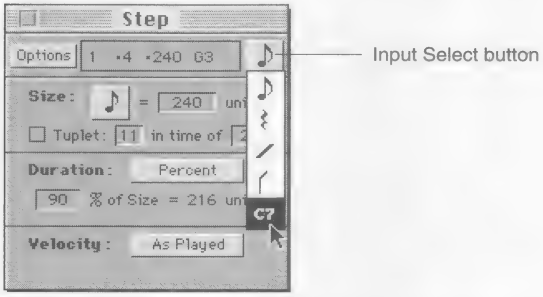
You can step-enter chord names from either the Macintosh keyboard or from a MIDI Keyboard. The following section shows how to step enter chord names using a MIDI keyboard. To learn how to step enter chord names with the Macintosh keyboard, see "Step Entering Chord Names with the Mac Keyboard" on page 253.

Step Entering Chord Names with a MIDI Keyboard

1. **Choose Windows>Step Input.**

   Overture opens the Step Input window.

2. **Press and hold the mouse on the Input Select button, then select the chord name icon from the pop-up menu.**



3. **In the Score window, click in the measure where you want to begin step-entering chord names.**

4. **On the Macintosh keyboard, type a number to set the step size you wish to enter.**

   See Table 4 on page 283 to see how Macintosh number keys correspond to step durations.

   Alternately, you could simply select a note value from the Note Size pop-up menu—however, you'll probably find it quicker to use the keyboard equivalents.

   Notice that when you type a number, the Note Size button changes to show the value of the note you're about to enter.

5. **On your MIDI keyboard, play the chord you wish to notate.**

   Overture searches the current Chord Symbol library for a matching chord. If it finds a matching chord, it enters the chord name above the staff and moves the cursor to the next step.

   Overture alerts you if it doesn't find a matching chord in your chord library and gives you the option of opening the current chord library to add the chord.

   For more information about how Overture recognizes chords, see "About Chord Recognition" on page 302. For more information about Chord Symbol libraries, see "Chord Symbols" on page 320.

As with step-entry of notes, you can delete the previous step by typing delete and you can move forward or backward through a score by typing ← or →. For more information, see "Stepping Through a Score" on page 294.

About Chord Recognition

Follow through these steps to learn how Overture names chords:

1. **If you want to enter a chord name without an alternate bass note, play the chord such that its root is the lowest note.**

   For example, if you played F-A-C, Overture would assume "F" is the root, then search the Chord Symbol library and match the note pattern with a major chord. Overture would then enter a chord name of "F".

2. **If you want to enter a chord name with an alternate bass note, play the chord so that the bass note it the lowest note and the root is the second lowest note.**

   For example, if you played E-F-A-C, Overture would assume "E" is the root, then search the Chord Symbol library for that 4-note pattern. When it doesn't find a match, it assumes that "E" is an alternate bass and that "F" is the root. It then searches the Chord Symbol library for the remaining 3-note pattern. It matches the major chord. Overture then enters a chord name of "F/E".

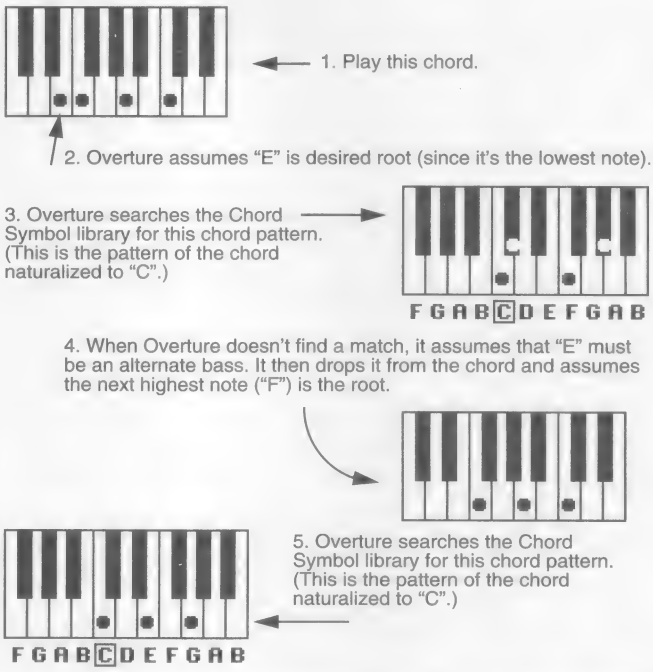

1. Play this chord.
2. Overture assumes "E" is desired root (since it's the lowest note).
3. Overture searches the Chord Symbol library for this chord pattern. (This is the pattern of the chord naturalized to "C".)
F G A B C D E F G A B
4. When Overture doesn't find a match, it assumes that "E" must be an alternate bass. It then drops it from the chord and assumes the next highest note ("F") is the root.
5. Overture searches the Chord Symbol library for this chord pattern. (This is the pattern of the chord naturalized to "C".)
F G A B C D E F G A B
6. Overture finds a match (a major chord) and names your chord "F/E".

Figure 22.17: Chord Naming Example

3. **If you want to enter a chord name with an alternate bass note that's the same as a note in the chord, use the note twice in your chord.**

   For example, if you wanted to notate Fmaj7 with an E bass, simply play E-F-A-C-E. Overture recognizes the F-A-C-E as an Fmaj7 and adds the first E as an alternate bass.

Figure 22.18 illustrates how chords played on a MIDI controller are interpreted by Overture.

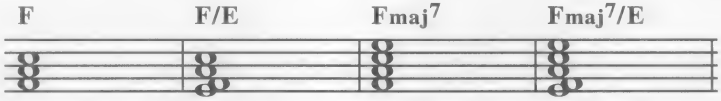
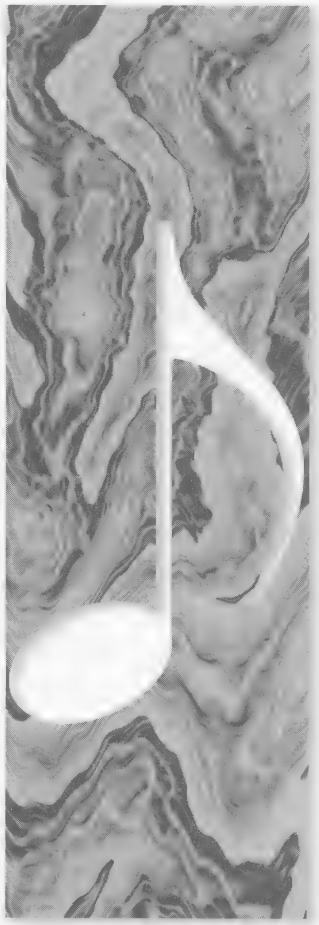


Figure 22.18: Notes and their Resulting Chord Names

Chord recognition always references the current Chord Symbol library. For more information about Chord Symbol libraries, see "Chord Symbols" on page 320.

PART 4: Menu Reference



CHAPTER 23: File Menu

Figure 23.1: File Menu

Use the **File** menu commands to save, create, open, import, export, and print Overture files, MIDI files and support libraries. The following sections discuss each command in detail.

❑ New

Choose this command to open a new, untitled Overture score.

When you open a new Overture score it will have all the attributes (Page Layout, system, spacing, etc.) that you defined in the Preferences dialog (located in the **Option**s menu).

You can have as many open Overture scores as Macintosh memory allows. To switch between open Overture scores, select the appropriate score from the Windows menu.

If you want to create a new score from an existing score template, use the **Open** command.

❑ Open

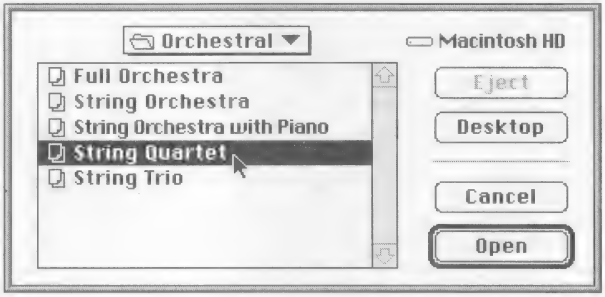
Use this command to open a saved Overture score. When you choose the **Open** command, a standard Macintosh Open dialog box appears. Use the Open dialog box to navigate through your various volumes and folders to locate the desired file. Click the file to select it, then click the **Open** button. The Open dialog box disappears and the selected Overture score opens.

Figure 23.2: Open Dialog Box

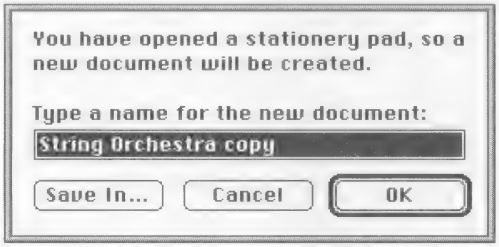
You can have as many open Overture scores as Macintosh memory allows. To switch between open Overture scores, select the appropriate score from the Windows menu.

Opening a Score Template

Overture ships with numerous score templates saved as standard Macintosh stationery pads. A score template contains staff and page setups for particular types of music. To open a score template:

1. **Choose File>Open.**
   Overture displays a standard Open dialog box.
2. **Use the dialog box to find the template you wish to open.**

3. **Click the Open button.**
   Overture warns you that you're opening a stationery pad and that any changes you make will affect the template.
4. **Choose File>Save As.**
   Overture opens a standard Save As dialog box.
5. **Create a new name for the file and save it.**

Alternately, you can open a score template by double-clicking its icon in the finder. When you do this, Overture asks you to name the new file.


You have opened a stationery pad, so a new document will be created.
Type a name for the new document:
String Orchestra copy
Save In...
Cancel
OK

To learn more about standard Macintosh stationery pads, see your Macintosh owners manual.

❑ Close

Use this command to close the active window. There are two types of windows:

- The Score window (the window containing the actual score)
- The support windows (such as the Tracks, Lyrics, and Graphic windows)

Choosing the **Close** command is the same as clicking the active window's Close box.

Closing a Score Window

If a Score window is active when you choose the **Close** command, that Overture file will close. If there are any open support windows, they will remain open. If you have made any unsaved changes to an Overture score, you'll be asked if you want to save the changes before closing the score.

The contents of any open support windows depend on whether or not there are any other open Overture scores:

- If, when you close a Score window, you have no other open Score windows, the open support windows will go blank. This is because all data is removed from a support window when you close a Score window. The support windows stay open for use with other Overture scores.
- If, when you close a Score window, you have other open Score windows, the open support windows fill with data from the front-most Score window.

Closing a Support Window

If a support window is active when you choose the **Close** command, then that window will close and its contents will be unaffected.

❑ Save

Use this command to save the active Overture score in the same folder you last saved it in. This command always saves Overture scores in the Overture file format. If you want to save a score using a different format, use the **Export** command.

If you choose the **Save** command for a score that has never before been saved, you will be prompted to name and file the score using the standard Macintosh Save As dialog box. The Save As dialog box is discussed below.

❑ Save As

Choose this command to either save an existing score under a new name, or save a new score. When you choose the **Save As** command, Overture produces a standard Macintosh Save As dialog box.

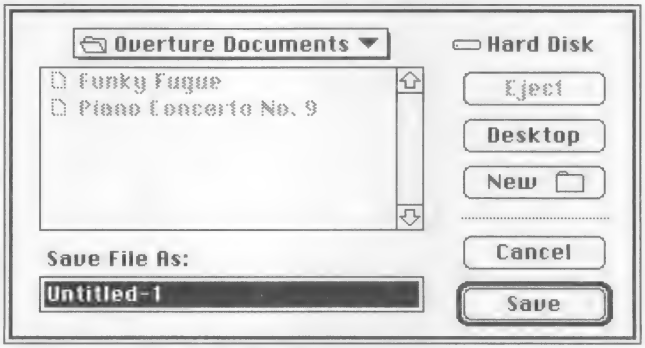


Figure 23.3: Save As Dialog Box

Type the desired name into the text field and use the pop-up menu and scroll list to select a storage location. Click the **Save** button to save the file.

❑ Revert

Choose this command to cancel any changes you made to the active Overture score since the last time you saved it and open the most recently saved version.

Edit Library

Choose **File>Edit Library** to produce a submenu of library types.

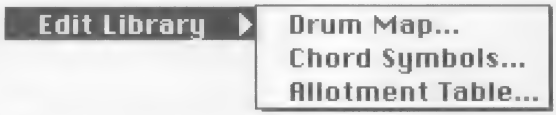


Figure 23.4: Edit Library Submenu

From the submenu, choose the type of library you wish to edit. Overture contains three types of libraries:

- **Drum Map**: Overture uses the Drum Map to assign names, noteheads and staff positions to MIDI notes. Choosing this submenu opens the current Drum Map for editing.
- **Chord Symbols**: Overture uses the Chord Symbol library to name chords using the Chords window, or to recognize chords played on a MIDI keyboard. Choosing this submenu opens the current Chord Symbol library for editing.
- **Allotment Table**: Overture uses the Allotment Table to determine the default horizontal spacing of notes on a staff. Choosing this submenu opens the current Allotment Table for editing.

The following sections discuss editing each library type in detail.

❑ Drum Map

Choose this command to modify Drum Maps and create new ones. When you choose **File>Edit Library>Drum Map**, Overture opens the Drum Map dialog box.

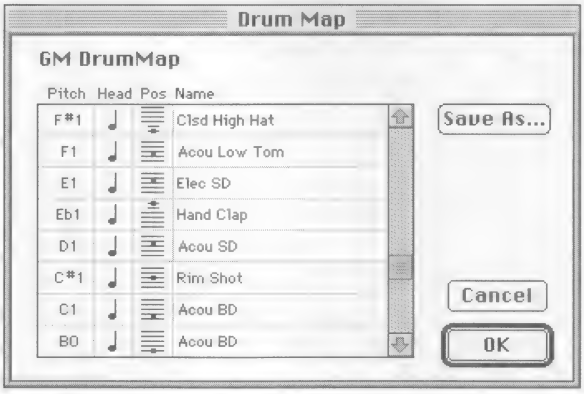
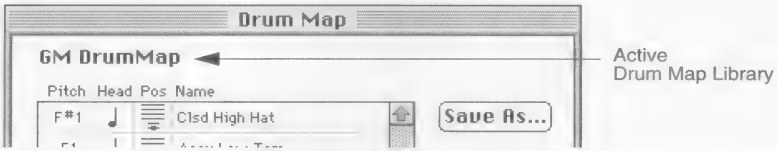


Figure 23.5: Drum Map Dialog Box

You can move the Drum Map dialog box around the desktop by dragging its title bar.

The dialog box displays the name of the active Drum Map library just underneath the title bar.



You can create and store as many Drum Map libraries as you wish, but Overture can only refer to one Drum Map at a time. That one map is called the *current* Drum Map and is defined in the Preferences dialog box. You can load a different Drum Map by choosing **File>Load Library** (see "Load Library" on page 337 for more information).

About the Drum Map Dialog Box

The Drum Map dialog box contains a simple scrolling chart. The chart has 128 rows (one for each MIDI note) and it has columns for editing each note's head, staff position and name. Obviously, Drum Maps are most commonly used to assign drum names to MIDI notes, but you can also create Drum Maps to use with sound effects, foley work, etc.

Drum Maps are used by tracks to create percussion notation. To learn to use Drum Maps in a track, see "Percussive Tracks" on page 379.

There are four columns in the Drum Map dialog box. These are:

- **Pitch**: This column shows each of the 128 MIDI pitches to which you assign a name, head and staff position. Click those pitches you want included in a default percussive track and Overture places a small triangle next to them. Since a percussive track can record, play and notate up to eight different drums, you can select up to eight pitches to include in the default percussive track. For more information about percussive tracks, see "Percussive Tracks" on page 379.

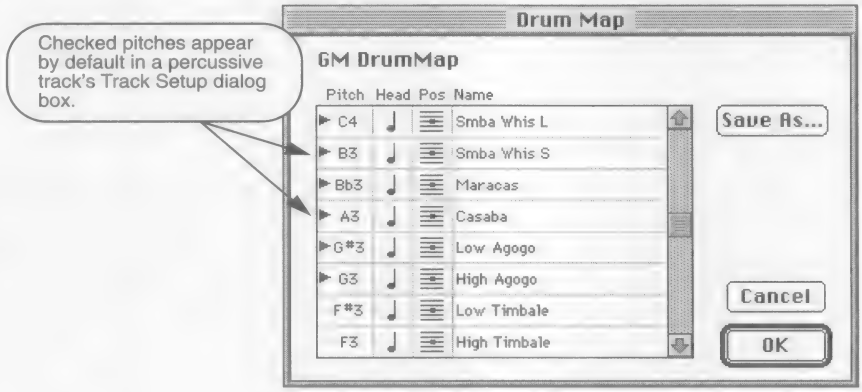


Figure 23.6: Default Pitches for Percussive Tracks

- **Head**: Press and hold the note icon to open a pop-up menu. From the menu, select the notehead you want to use for the respective MIDI note.

- **Position**: Press and hold the small staff icon to open a larger, editable staff. Drag the cursor up and down to change the staff position on which Overture displays the MIDI note.

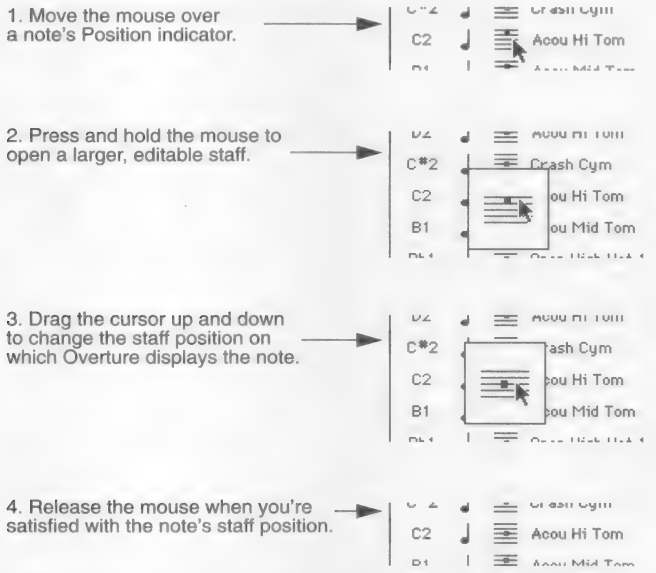

1. Move the mouse over a note's Position indicator.
C2
Acou Hi Tom
2. Press and hold the mouse to open a larger, editable staff.
C#2
C2
B1
3. Drag the cursor up and down to change the staff position on which Overture displays the note.
4. Release the mouse when you're satisfied with the note's staff position.

Figure 23.7: Staff Position Numbering

- **Name**: Use this column to type the name of the sound that's assigned to each respective MIDI note.

The Drum Map dialog box also contains three buttons. These are:

- **Save As** button: Click this button to save the edited Drum Map to disk. When you click this button, Overture opens a standard Macintosh Save As dialog box. Use the dialog box to name the new Drum Map and to tell Overture where to save it.
- **Cancel** button: Click this button to close the Drum Map dialog box and restore the Drum Map to its original state. Clicking this button does not save or apply any of your changes to the current Drum Map.
- **OK** button: Click this button to activate your changes. When you click this button, Overture uses the modified Drum Map. Clicking the **OK** button does not save the new Drum Map to disk—it only affects the Drum Map that's loaded into RAM. If, when you quit the program, your Drum Map has unsaved changes, Overture will perform one of two actions:
  - If the **Auto Save Changed Libraries** option is checked in the Preferences dialog, Overture will automatically save the changes to disk upon quitting the program.
  - If the **Auto Save Changed Libraries** option is not checked in the Preferences dialog, Overture will ask if you want to save the changes to disk before quitting the program.

Using the Drum Map Dialog Box

Assume, for this example, that your drum machine plays a kick drum on C1; a snare on D1; and low, mid and high toms on G1, A1, and C2 respectively. Also, assume you want Overture to display all drum notes with an "X" head and that you want the kick drum assigned to the lowest space, the snare in the next space up, the low tom in the space above that, the mid tom in the top space, and the high tom in the space above the top line.

To create this Drum Map:

1. **Choose File>Edit Library>Drum Map.**

   Overture opens the Drum Map dialog box. This dialog box shows all the assignments for the current Drum Map. If you want to edit a different Drum Map, choose **File>Load Library** and select a different Drum Map (see "Load Library" on page 337 for more information).
2. **Use the scroll bar to find MIDI note C1.**

3. **Press and hold the note in the Head column next to C1 and select the "X" head from the pop-up menu.**
   This assigns the "X" head to C1.

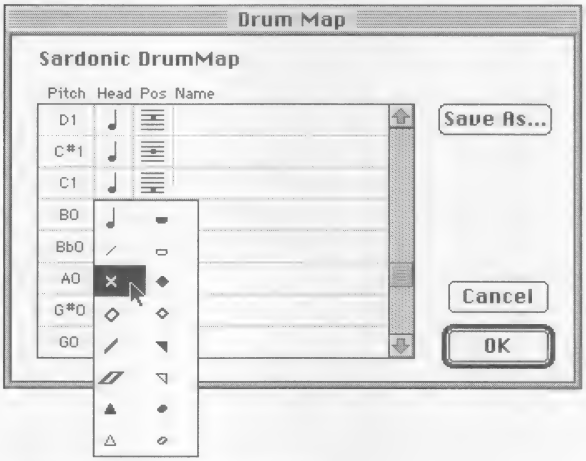


Figure 23.8: Selecting a Notehead

4. **In the Position column, drag the C1 note's staff position to the lowest space.**

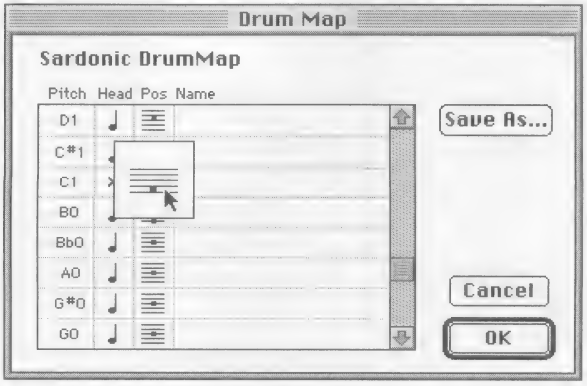


Figure 23.9: Selecting a Staff Position

5. **In the Name column, type "Kick Drum".**
   Overture assigns the name "Kick Drum" to MIDI note C1.

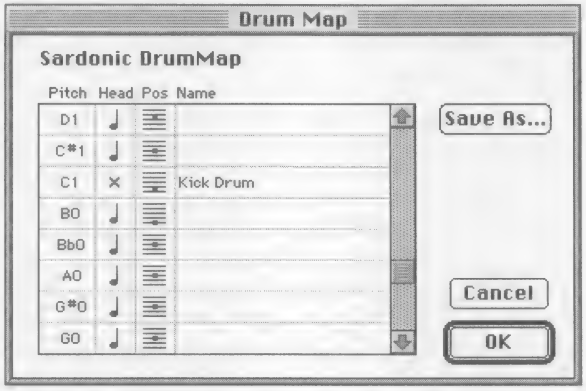
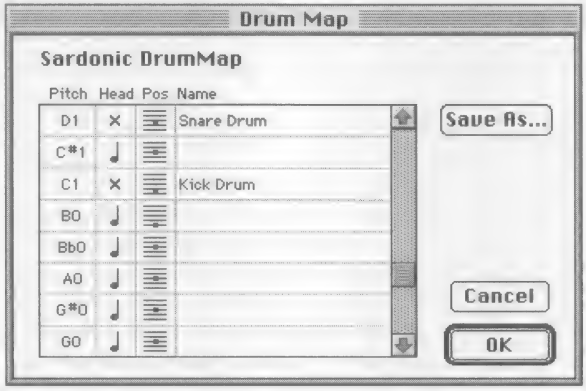
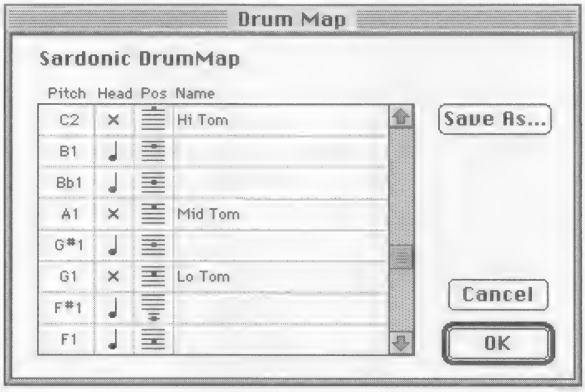


Figure 23.10: Naming a Pitch

6. **Assign MIDI note D1 to the snare as shown below.**



7. **Assign the three toms as shown in below.**



8. **Click the Save As button.**
   Overture opens a standard Macintosh Save As dialog box.
9. **Name and save your new Drum Map.**

You've now created a simply Drum Map containing a kick, snare and three toms. To see how to use a Drum Map in a score, see "Percussive Tracks" on page 379.

❑ Chord Symbols

Choose this command to modify the current Chord Symbol library or to create new Chord Symbol libraries. When you choose this command, Overture opens the Chord Symbol Library dialog box for the current library.

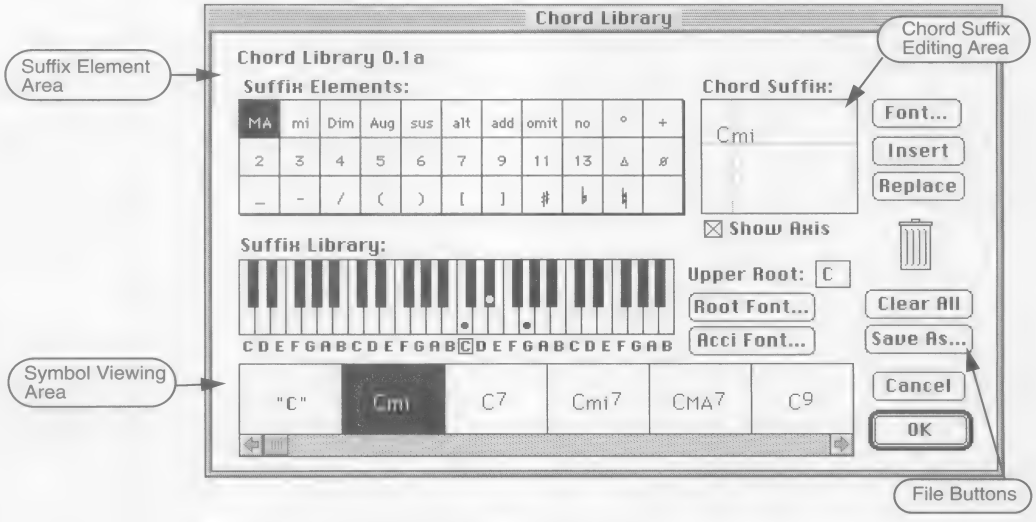
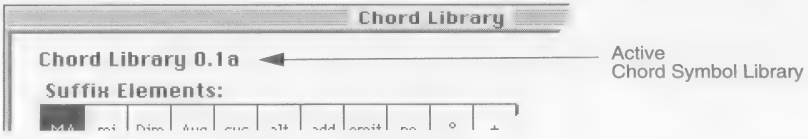

Chord Library
Chord Suffix Editing Area
Suffix Element Area
Chord Library 0.1a
Suffix Elements:
MA mi Dim Aug sus alt add omit no ° +
2 3 4 5 6 7 9 11 13 Δ ø
_ - / ( ) [ ] ♯ ♭ ♮
Chord Suffix:
Cmi
Font...
Insert
Replace
Show Axis
Suffix Library:
Upper Root: C
Root Font...
Acci Font...
Clear All
Save As...
C D E F G A B C D E F G A B C D E F G A B C D E F G A B
Symbol Viewing Area
"C" Cmi C7 Cmi7 CMA7 C9
Cancel
OK
File Buttons

Figure 23.11: Chord Symbol Library Dialog Box

You can move the Chord Symbol Library dialog box around the desktop by dragging its title bar.

The dialog box displays the name of the active Chord Symbol library just underneath the title bar.



As seen in Figure 23.11, the Chord Symbol Library dialog box consists of four separate areas. These areas are described beginning with "Suffix Element Area" on page 322.

About Chord Symbol Libraries

You can create and store as many Chord Symbol libraries as you wish, but Overture can only refer to one Chord Symbol library at a time. That one library is called the *current* Chord Symbol library and is defined in the Preferences dialog box. You can load a different Chord Symbol library by choosing **File>Load Library** (see "Load Library" on page 337 for more information).

Why Chord Symbol Libraries Exist

Overture uses the current Chord Symbol library to name chord suffixes in the Score window. There are two ways that Overture uses this library:

- Chords window: All suffixes stored in this library appear in the Chords window. For more information about the Chords window, see "Chapter 20: Chords Window".
- MIDI Chord Entry: Overture uses this library when you enter chords in step-entry mode using a MIDI keyboard. Overture searches the library for a matching note pattern and, if it finds one, enters a chord of the appropriate root in the Score window. For more information about step-entering chords with MIDI input, see "Step Entering Chord Names with a MIDI Keyboard" on page 301.

What Chord Symbol Libraries Contain

Chord Symbol libraries contain only chord suffixes and the note patterns assigned to them—they do not store information about the actual roots. Therefore, the bottom of the Chord Symbol Library dialog box displays any chord you add to the library as having a root of "C" (regardless of the root you used to enter and edit the chord). For example, the library might store the pattern "1st + minor 3rd + fifth" with the suffix "min". For simplicity, the Chord Symbol Library dialog box displays this suffix as "C min" and shows that it contains the notes C, Eb, and G.

When you enter a chord name into the Score window, Overture gets the suffix information from the current Chord Symbol library—it gets the root either from the Root buttons in the Chords window or by analyzing the pattern played on a MIDI keyboard (as discussed in "About Chord Recognition" on page 302).

For example, if you wanted to enter an F mi chord name into the score window, you could either:

- Use the Chords window to select a "C mi" symbol. Then click the "F" root button. Then click the Score window to insert the chord name (as described in "Chapter 20: Chords Window").

  OR...

- You could step-enter an F mi chord from a MIDI keyboard and Overture will recognize the minor chord *pattern* from the Chord Symbol library and apply the correct root name ("F") by analyzing the MIDI input (as described in "Step Entering Chord Names with a MIDI Keyboard" on page 301).

The Chord Symbol library also contains information about the fonts, sizes, and styles used by chord names in an Overture score. When you change the Chord Symbol library that an Overture score references, the appearance of any existing chords in the score changes to the appearance defined by the new library.

Suffix Element Area

This area of the Chord Symbol Library dialog box contains all the elements you can use to name a chord suffix.

Suffix Elements:

MA	mi	Dim	Aug	sus	alt	add	omit	no	°	+
2	3	4	5	6	7	9	11	13	Δ	ø
_	-	/	(	)	[	]	♯	♭	♮	

Figure 23.12: Suffix Element Area

You place chord suffix elements in the Chord Suffix Editing Area (described below) by either double-clicking the element or by dragging an element into the Chord Suffix display.

Some elements (such as majors, minors, diminished, and augmented chords) have numerous acceptable spellings. To open a pop-up menu of alternate spellings for a suffix element, option-click the element. The alternate spelling selected applies every time you use that element in the future.

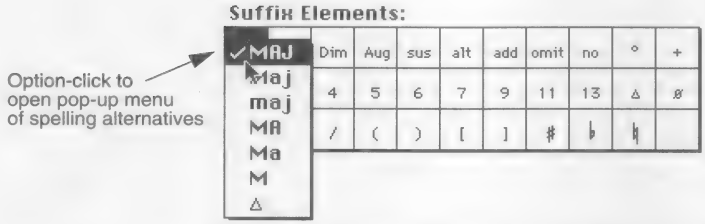


Figure 23.13: Selecting Alternate Spellings of Suffix Elements

To learn how the Suffix Element Area works in conjunction with other elements in the Chord Symbol Library dialog box, see "Editing Chord Symbol Libraries" on page 328.

Chord Suffix Editing Area

Use this area of the Chord Symbol Library dialog box to assemble and edit chord suffixes. It contains the following elements:

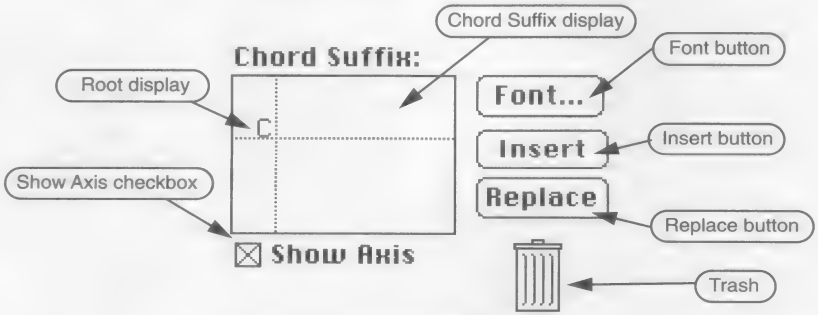


Figure 23.14: Chord Suffix Editing Area

As shown in Figure 23.14, the Chord Suffix Editing Area consists of numerous elements. Specifically:

- **Chord Suffix** display: Use this to edit a chord suffix. You can click any suffix element to select it and you can drag any suffix element to reposition it. You can nudge a symbol using the arrow keys and, if you option-nudge, all elements after the nudged element are nudged the same amount.
- **Show Axis** checkbox: Check this to show the vertical and horizontal axis lines in the Chord Suffix display. Un-check this box to hide the axis lines.
- **Font** button: Click this to set the font used for the currently selected suffix element(s). Clicking this button opens the font dialog box discussed in "Font Button" on page 432. This is different than both the **Root Font** and the **Accidental Font** buttons in the Symbol Viewing Area—Overture allows roots, suffixes, and accidentals to all have completely different fonts.

  If you option-click the **Font** button, Overture changes the font for *all* suffixes in the library, not just the selected suffix.
- **Insert** button: Click this to insert the suffix shown in the Chord Suffix display into the Symbol Viewing Area (discussed in "Symbol Viewing Area" on page 325) and into the Chord Symbol library itself. The suffix is inserted immediately to the left of the highlighted suffix in the library.
- **Replace** button: Click this to replace the highlighted suffix in the Symbol Viewing Area (discussed in "Symbol Viewing Area" on page 325) with the suffix shown in the Chord Suffix display.
- **Root** display: This shows the root of the chord that you select or play. If you play a chord on a MIDI keyboard, the Root display shows the root of the chord you played. If you select a chord suffix from the Symbol Viewing Area (as discussed in the following section), the Root display shows "C", since all symbols stored in the Chord Symbol library are displayed with a root of "C".
- **Trash**: You can remove suffix elements from the Chord Suffix Editing Area by dragging them to the trash. Similarly, you can remove chord symbols from the Symbol Viewing Area by dragging them into the trash. The Symbol Viewing Area is described in "Symbol Viewing Area" on page 325.

To learn how the Chord Suffix Editing Area works in conjunction with other elements in the Chord Symbol Library dialog box, see "Editing Chord Symbol Libraries" on page 328.

Symbol Viewing Area

This area shows all the suffixes in the current Chord Symbol library along with a keyboard representation of the actual notes in each chord symbol (generally based on a root of C).

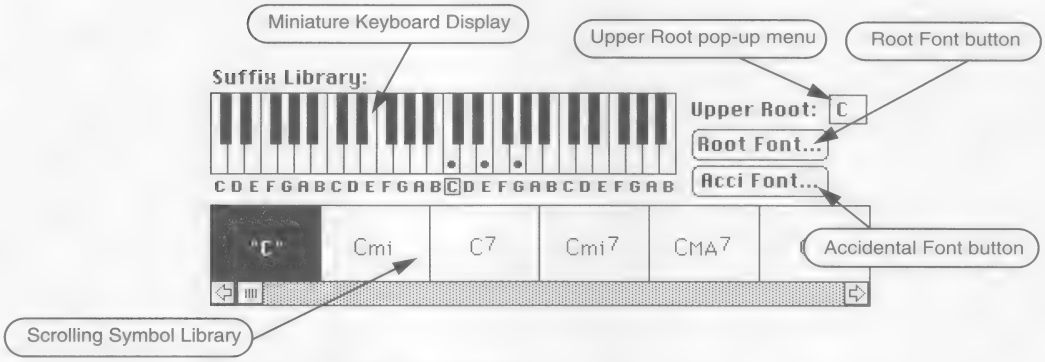


Figure 23.15: Symbol Viewing Area

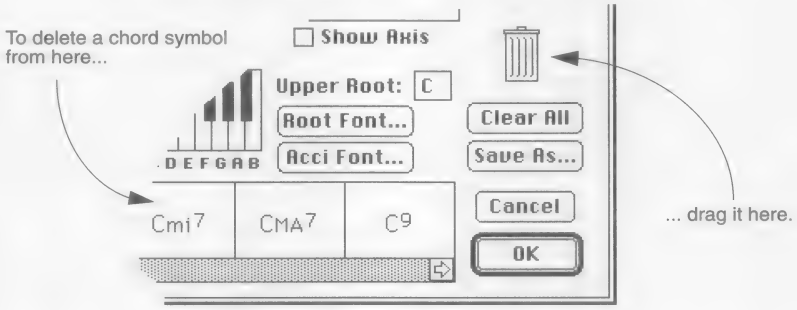
As shown in Figure 23.15, this area consists of numerous elements. Specifically:

- **Miniature Keyboard** display: Use this to enter or view the notes in a chord symbol. All displayed chord symbols are based on the root selected in the Root pop-up menu. There are two ways to enter the notes in contained in a chord symbol:
  - Manually: On the miniature keyboard, click each "key" that makes up the chord. If you enter a chord using a root other than "C", Overture automatically transposes it to the root of "C" when you add it to the Chord Symbol library.
  - From a MIDI Controller: Play a chord on a MIDI controller. Overture automatically enters the notes on the miniature keyboard display and selects the Root based on the lowest note played. You can change this root if you want the chord named some other way (such as with an added bass note as discussed in "Example 2: Creating a Chord Symbol with an Alternate Bass" on page 331).

  The "C" with the box around it indicates middle-C on the miniature keyboard.

  Overture uses the notes shown in the miniature keyboard display to recognize chords that you play on a MIDI keyboard. For more information, see "Step Entering Chord Names with a MIDI Keyboard" on page 301.

- **Symbol Library**: Use this scrolling display to select a chord symbol. When you select a symbol, the miniature keyboard displays the notes in the chord. Clicking the **Replace** button in the Chord Suffix Editing Area replaces the selected chord symbol with whatever is in the Chord Suffix display (and normalizes it to the root of "C"). Clicking the **Insert** button in the Chord Suffix Editing area inserts whatever is in the Chord Suffix display between the selected chord symbol and the symbol immediately to its left. The Symbol Library can contain an unlimited number of chord symbols. You can delete chord symbols by dragging them to the trash icon *in this dialog box.*



- **Root Font** button: Click this button to set the font for the chord symbol's root. Clicking this button opens the Font dialog box discussed in "Font Button" on page 432. This is different than both the **Font** button in the Chord Suffix Editing Area and the **Accidental Font** button—Overture allows roots, suffixes, and accidentals to all have completely different fonts.
- **Accidental Font** button: Click this button to set the font for any accidental that appears in a chord symbol. Clicking this button opens the Font dialog box discussed in "Font Button" on page 432. This is different than both the **Font** button in the Chord Suffix Editing Area and the **Root Font** button—Overture allows roots, suffixes, and accidentals to all have completely different fonts.

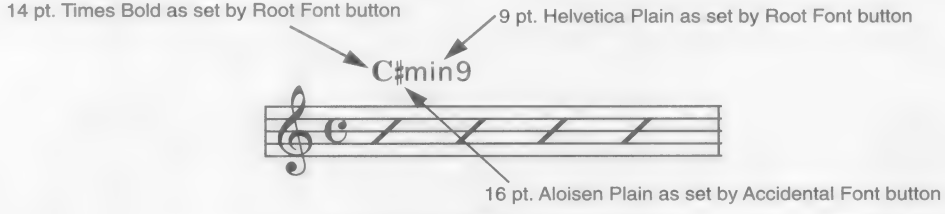

14 pt. Times Bold as set by Root Font button
9 pt. Helvetica Plain as set by Root Font button
C♯min9
16 pt. Aloisen Plain as set by Accidental Font button

Figure 23.16: Roots, Suffixes, and Accidentals can all have different fonts

- **Upper Root** pop-up menu: Use this pop-up menu to change the note that Overture defines as the root of a chord that you "play" into the library. Normally you won't need to change the root, but if you want to add a chord symbol with an alternate bass to the library, you'll need to use this pop-up menu as discussed in "Example 2: Creating a Chord Symbol with an Alternate Bass" on page 331.

To learn how the Symbol Viewing Area works in conjunction with other elements in the Chord Symbol library dialog box, see "Editing Chord Symbol Libraries" on page 328.

File Buttons

This area contains the following buttons:

- **Clear All** button: Click this button to clear all chord symbols from the existing library. Use this when you want to create a Chord Symbol library from scratch. Generally, you'll find it easier to modify an existing library than creating a new one.
- **Save As** button: Click this button to save the edited Chord Symbol library to disk. When you click this button, Overture opens a standard Macintosh Save As dialog box. Use the dialog box to name the new library and to tell Overture where to save it.

- **Cancel** button: Click this button to close the Chord Symbol library dialog box and restore the Chord Symbol Library to its original state. Clicking this button does not save or apply any of your changes to the current Chord Symbol library.
- **OK** button: Click this button to activate your changes. When you click this button, Overture uses the modified Chord Symbol library. Clicking the **OK** button does *not* save the new Chord Symbol library to disk—it only affects the Chord Symbol library that's loaded into RAM. If, when you quit the program, your Chord Symbol library has unsaved changes, Overture will perform one of two actions:
  - If the **Auto Save Changed Libraries** option is checked in the Preferences dialog, Overture will automatically save the changes to disk upon quitting the program.
  - If the **Auto Save Changed Libraries** option is not checked in the Preferences dialog, Overture will ask if you want to save the changes to disk before quitting the program.

Editing Chord Symbol Libraries

Follow through the next couple of examples to learn how to edit a Chord Symbol library. Refer to the earlier discussions of the Chord Symbol Library dialog's individual elements for more information.

Example 1: Simple Chord Insertion

Assume, for this example, that you want to add a major triad with an added ninth to your Chord Symbol Library. To do so:

1. **Choose File>Edit Library>Chord Symbol.**
   Overture opens the current Chord Symbol library.
2. **Click a blank symbol box in the scrolling symbol library.**
   You may have to scroll to the end of the list. This example shows a Chord Symbol library that has been emptied using the **Clear All** button (as discussed in "File Buttons" on page 327).

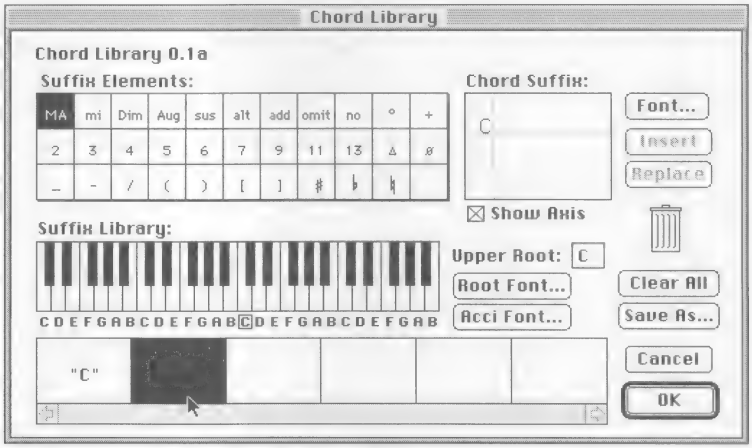
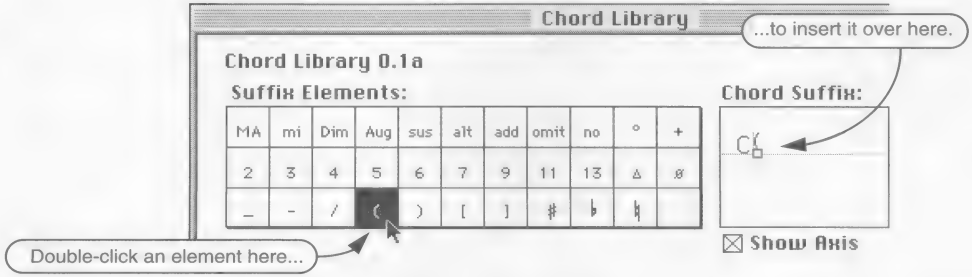

Chord Library
Chord Library 0.1a
Suffix Elements:
MA mi Dim Aug sus alt add omit no ° +
2 3 4 5 6 7 9 11 13 Δ ø
_ - / ( ) [ ] # ♭ ♮
Chord Suffix:
C
Font...
Insert
Replace
Show Axis
Suffix Library:
Upper Root: C
Root Font...
Acci Font...
Clear All
Save As...
C D E F G A B C D E F G A B C D E F G A B C D E F G A B
"C"
Cancel
OK

Figure 23.17: Original Chord Symbol Library

3. **Since a major triad with an added ninth is written as $X^{(add\ 9)}$, you'll need to create this suffix in the Chord Suffix Editing area. First, double click the "(" element in the Suffix Elements area.**

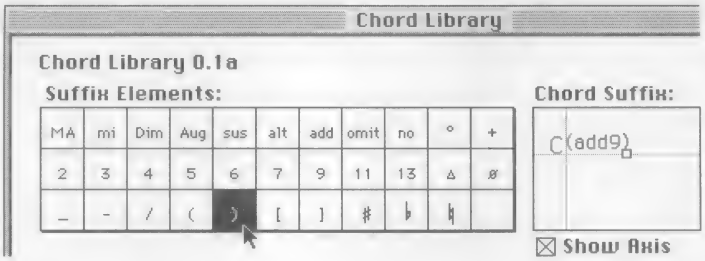
   This inserts the left parenthesis in the Chord Suffix display.


Chord Library
...to insert it over here.
Chord Library 0.1a
Suffix Elements:
Chord Suffix:
MA mi Dim Aug sus alt add omit no ° +
2 3 4 5 6 7 9 11 13 Δ ø
_ - / ( ) [ ] # ♭ ♮
C(
Show Axis
Double-click an element here...

4. **In the Suffix Elements area, double-click the "add" element to insert it in the Chord Suffix display, then double click the "9" to insert it.**

   Alternately, you could drag the symbol over to the Chord Suffix display.

5. **Finally, double-click the ")" to insert it in the Chord Suffix display.**


Chord Library
Chord Library 0.1a
Suffix Elements:
MA mi Dim Aug sus alt add omit no ° +
2 3 4 5 6 7 9 11 13 Δ ø
_ - / ( ) [ ] ♯ ♭ ♮
Chord Suffix:
C(add9)
Show Axis

6. **On your MIDI controller, play a $C^{(add\ 9)}$ chord.**

Overture automatically enters the notes into the miniature keyboard display.

If you don't have a MIDI controller connected to your Macintosh, you would simply click each "key" in the $C^{(add\ 9)}$ chord using the miniature keyboard display.

7. **Click the Replace button in the Chord Suffix Editing Area.**

Overture replaces the empty chord symbol with a $C^{(add\ 9)}$ chord symbol.

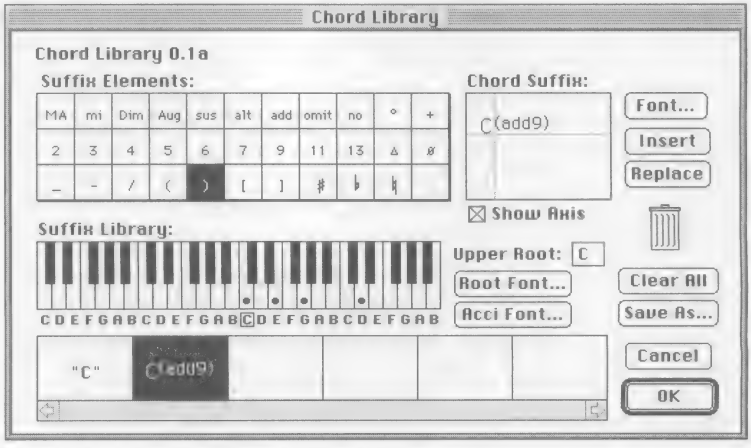
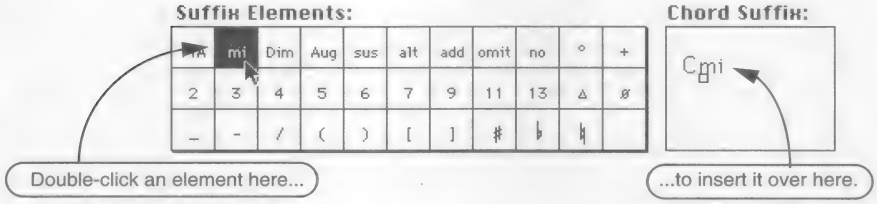

Chord Library
Chord Library 0.1a
Suffix Elements:
MA mi Dim Aug sus alt add omit no ° +
2 3 4 5 6 7 9 11 13 Δ ø
_ - / ( ) [ ] ♯ ♭ ♮
Chord Suffix:
C(add9)
Show Axis
Font...
Insert
Replace
Suffix Library:
C D E F G A B C D E F G A B C D E F G A B C D E F G A B
Upper Root: C
Root Font...
Acci Font...
Clear All
Save As...
"C"
C(add9)
Cancel
OK

Figure 23.18: Modified Chord Symbol Library

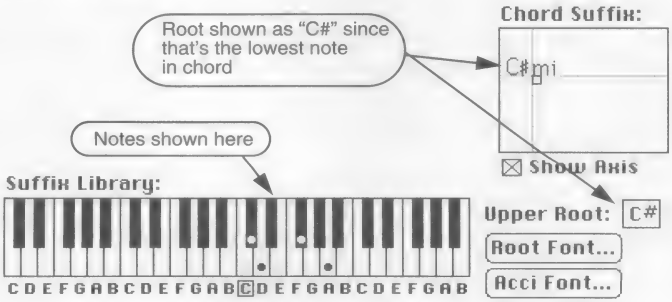
Example 2: Creating a Chord Symbol with an Alternate Bass

Assume, for this example, that you want to create a minor triad chord symbol with an alternate bass note a half step below the root. To do so:

1. **Choose File>Edit Library>Chord Symbol.**
   Overture opens the current Chord Symbol library.
2. **Click a blank suffix box in the scrolling symbol library.**
   You may have to scroll to the end of the list.
3. **To create the suffix, first double-click the "min" element in the Suffix Elements area.**
   This inserts the "min" suffix in the Chord Suffix display.

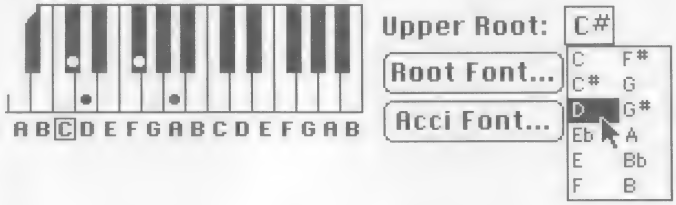


4. **On your MIDI controller, play a D minor chord with a C# in the bass.**
   Overture automatically enters the notes into the miniature keyboard display and shows the upper root as "C#".

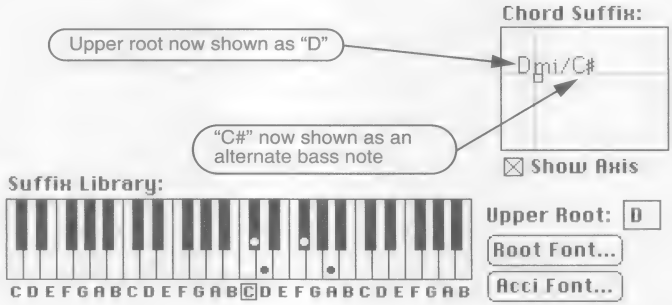

Root shown as "C#" since that's the lowest note in chord
Chord Suffix:
C#mi
Show Axis
Notes shown here
Suffix Library:
Upper Root: C#
Root Font...
Acci Font...
C D E F G A B C D E F G A B C D E F G A B C D E F G A B

If you don't have a MIDI controller connected to your Macintosh, you would simply click each "key" in the chord using the miniature keyboard display.

5. **Since "C#" is actually the alternate bass and "D" is the upper root, press the mouse on the Upper Root pop-up menu and select an upper root of "D".**

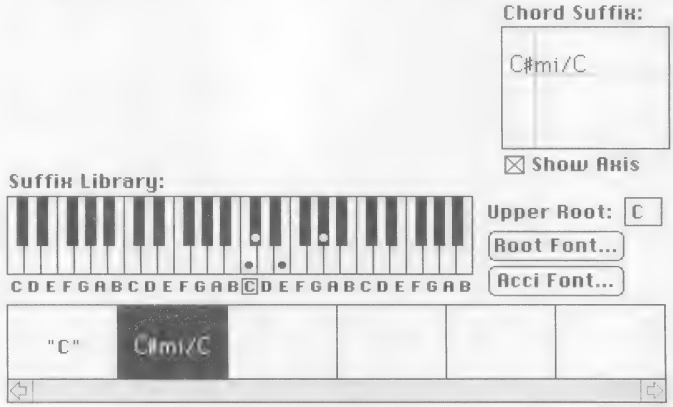


Overture changes the upper root from "C#" to "D" and changes the chord symbol to "Dmi/C#."


Chord Suffix:
Upper root now shown as "D"
Dmi/C#
"C#" now shown as an alternate bass note
Show Axis
Suffix Library:
Upper Root: D
Root Font...
Acci Font...
C D E F G A B C D E F G A B C D E F G A B C D E F G A B

6. **Click the Replace button in the Chord Suffix Editing Area.**

Overture replaces the empty chord symbol with the newly created symbol, transposing it so that the lowest note in the chord is a "C".



❑ Allotment Table

Choose this command to modify Allotment Tables and create new ones. When you choose **File>Edit Library>Chord Symbol**, Overture opens the Allotment Table dialog box.

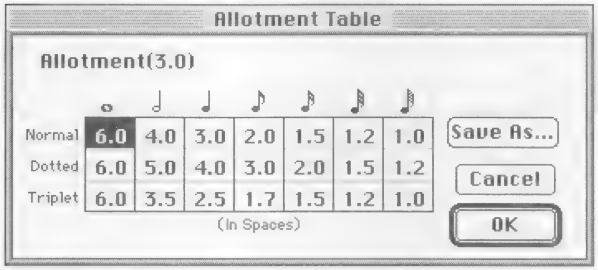
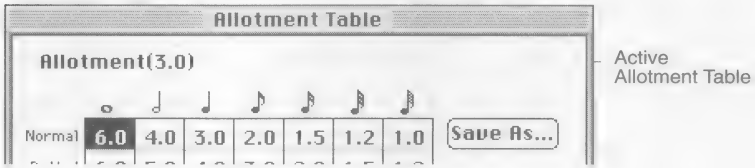


Figure 23.19: Allotment Table Dialog Box

You can move the Allotment Table dialog box around the desktop by dragging its title bar.

The dialog box displays the name of the active Allotment Table just underneath the title bar.



About the Allotment Table Dialog Box

The Allotment Table dialog box contains a simple editing grid with basic note values displayed in columns and various durations displayed in rows. Each cell in the table contains a numerical that represents the number of "spaces" assigned to each type of note. A space is equal to the distance between two staff lines. If you decrease the number of spaces assigned to a particular type of note, that note will appear closer to other notes. If you increase the number of spaces assigned to a particular note, that note will appear further from other notes.

The Allotment Table dialog box also contains three buttons. These are:

- **Save As** button: Click this button to save the edited Allotment Table to disk. When you click this button, Overture opens a standard Macintosh Save As dialog box. Use the dialog box to name the new Allotment Table and to tell Overture where to save it.
- **Cancel** button: Click this button to close the Allotment Table dialog box and restore the Allotment Table to its original state. Clicking this button does not save or apply any of your changes to the current Allotment Table.
- **OK** button: Click this button to activate your changes. When you click this button, Overture uses the modified Allotment Table. Clicking the **OK** button does not save the new Allotment Table to disk—it only affects the Allotment Table that's loaded into RAM. If, when you quit the program, your Allotment Table has unsaved changes, Overture will perform one of two actions:
  - If the **Auto Save Changed Libraries** option is checked in the Preferences dialog, Overture will automatically save the changes to disk upon quitting the program.
  - If the **Auto Save Changed Libraries** option is not checked in the Preferences dialog, Overture will ask if you want to save the changes to disk before quitting the program.

Overture has a number of ways that it uses the current Allotment Table:

- Any notes entered either by MIDI input or by importing MIDI files are automatically positioned according to the Beat Chart derived from the current Allotment Table.
- If **Options>Auto Position** is checked, any notes entered by mouse are placed according to the Beat Chart derived from the current Allotment Table.
- Choosing **Measures>Justify** aligns any notes in the active measure according to the Beat Chart derived from the current Allotment Table.

Using the Allotment Table Dialog Box

Assume, for this example, that you want to create an Allotment Table that minimizes the spacing differences between eighth notes, sixteenth notes and thirty second notes. To do so, you would change the Allotment Table so that eighth notes are given less space and thirty second notes are given more.

To create this Allotment Table:

1. **Choose File>Edit Library>Allotment Table.**
   Overture opens the Allotment Table dialog box. This dialog box shows all the assignments for the current Allotment Table. If you want to edit a different Allotment Table, choose **File>Load Library** and select a different Allotment Table (see "Load Library" on page 337 for more information).

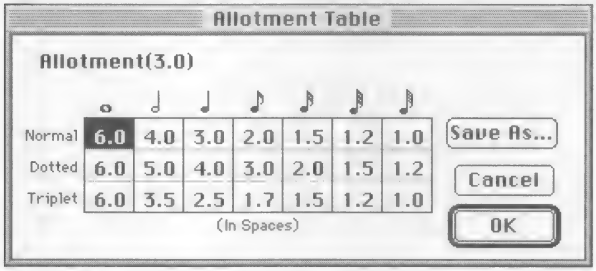


Figure 23.20: Original Allotment Table

2. **Use the numericals in the eighth note column to decrease the number of spaces allotted to all versions of eighth notes.**
   In this example, decrease the normal eighth note spacing to 1.7; the dotted eighth note spacing to 2.8; and the triplet eighth note spacing to 1.6.

3. **Use the numericals in the thirty second note column to increase the number of spaces allotted to all versions of thirty second notes.**

   In this example, increase the normal thirty-second note spacing to 1.4; the dotted thirty-second note spacing to 1.6; and the triplet thirty-second note spacing to 1.3.

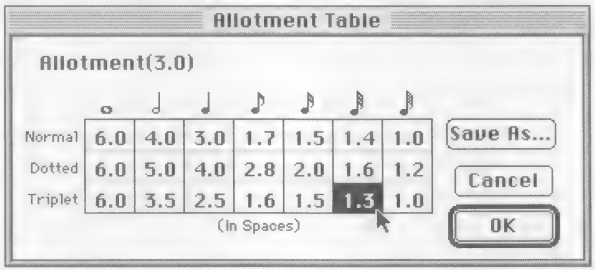


Figure 23.21: Modified Allotment Table

Notice the differences between the table shown in Figure 23.21 and the one shown in Figure 23.20.

4. **Click the Save As button.**

   Overture opens a standard Macintosh Save As dialog box.

5. **Name and save your new Allotment Table in the Libraries folder.**

You've now created a new Allotment Table that minimizes the spacing differences between eighth, sixteenth, and thirty-second notes. When you justify a measure, Overture spaces notes using the Beat Chart derived from the new Allotment Table. Figure 23.22 shows the difference between note spacings for the two Allotment Tables discussed in the previous example.

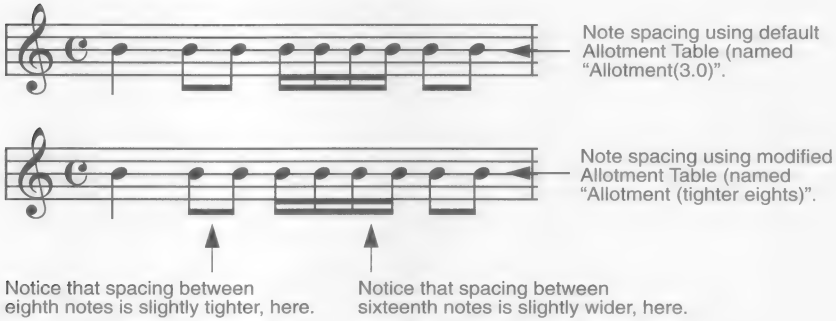

Note spacing using default Allotment Table (named "Allotment(3.0)".
Note spacing using modified Allotment Table (named "Allotment (tighter eights)".
Notice that spacing between eighth notes is slightly tighter, here.
Notice that spacing between sixteenth notes is slightly wider, here.

Figure 23.22: Effect of Different Allotment Tables

Notice, in Figure 23.22, that there is less of a space difference between eighth notes and sixteenth notes in the bottom music sample than in the top. This was the desired effect of the previous example.

❑ Load Library

Choose this command to load any of Overture's three library types from disk into Overture's local memory. Overture's library types are discussed in "Edit Library" on page 312.

When you choose **File>Load Library**, Overture opens a standard Macintosh Open dialog box. Use the dialog box to find the library you wish to open. When you load a library into Overture, it replaces the Drum Map, Allotment Table, or Chord Symbol Library previously in use.

You can edit any loaded library by choosing its type from the **File>Edit Library** submenu.

> **NOTE**: When Overture launches, it automatically loads the Chord Symbol library, Drum Map and Allotment Table selected in the Preferences dialog box. For more information, see "Preferences" on page 496.

❑ Import

Choose this command to import either a standard MIDI file or a Vision file into Overture and convert it into standard Music notation.

Importing MIDI Files

To import a MIDI file into Overture:

1. **Choose File>Import.**
   A standard Macintosh Open dialog box appears.
2. **Use the dialog box to find the MIDI file you want to import and click the Open button.**
   Overture opens the Import File dialog box (as discussed in "About the Import File Dialog Box" on page 340).
3. **Enable those tracks you wish to import and select the desired voicing, split, quantization and transcription options for each track.**
4. **Click the OK button.**
   Overture creates a new Score window. Its staves show either standard music notation or raw MIDI data depending on the transcription option you selected in the Import File dialog box.

Importing Vision Files

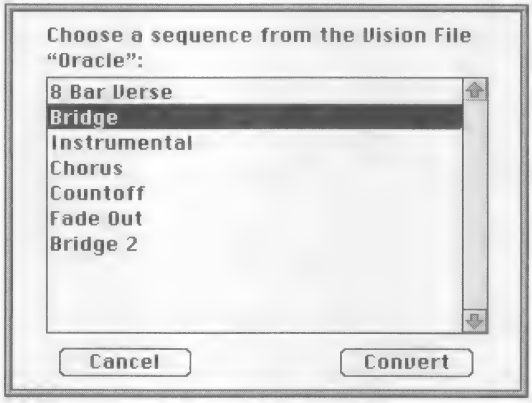
To import a Vision file into Overture:

1. **Choose File>Import.**

   A standard Macintosh Open dialog box appears.

2. **Use the dialog box to find the Vision file you want to import and click the Open button.**

   If the Vision file contains more than one sequence, Overture opens a dialog box in which you specify which sequence you wish to import into Overture.



3. **Click a sequence to select it, then click the Convert button.**

   Overture opens the Import File dialog box (as discussed in "About the Import File Dialog Box" on page 340).

4. **Enable those tracks you wish to import and select the desired voicing, split, quantization and transcription options for each track.**

5. **Click the OK button.**

   Overture creates a new Score window. Its staves show either standard music notation or raw MIDI data depending on the transcription option you selected in the Import File dialog box.

About the Import File Dialog Box

This section discusses the Import File dialog box.

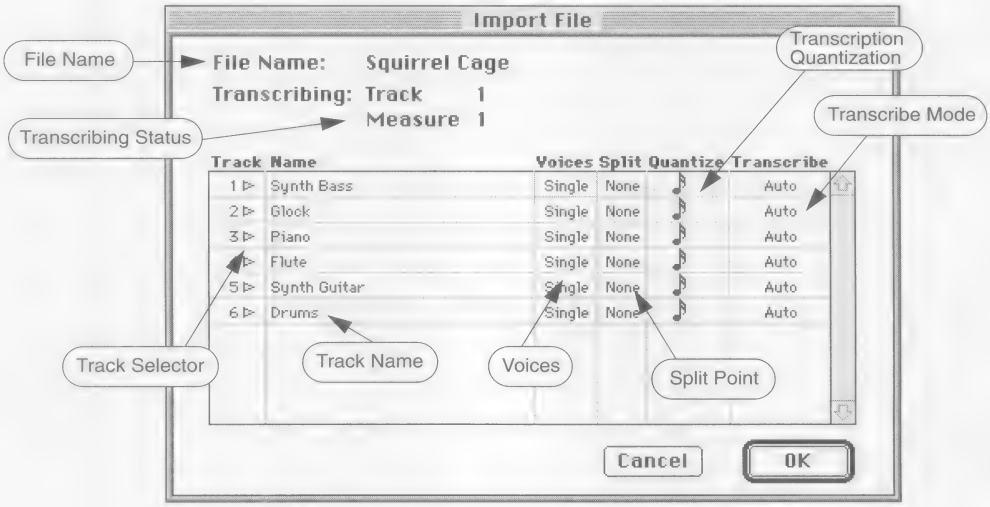
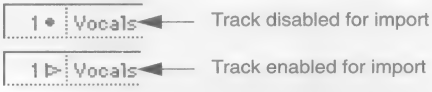


Figure 23.23: Typical Import File Dialog Box

As shown in Figure 23.23, there are numerous elements in the Import File dialog box. These are described below:

- **File Name**: This area of the dialog box displays the name of the MIDI file you're importing into Overture.
- **Transcribing Status**: Once you click the **OK** button, this area of the dialog box displays the import status on a measure-by-measure, track-by-track basis.
- **Track Selector**: Use this column to select those tracks you want to import. Overture imports all tracks that are marked with a small triangle. Click a selector dot to turn it into a triangle (enabling it for importing). Click a selector triangle to turn it into a dot (disabling it for importing).

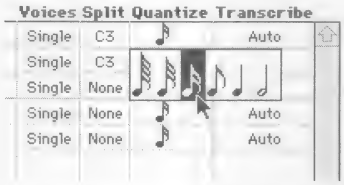


- **Track Name**: This column shows the name of each track in the selected MIDI file.

- **Voices**: Use this column to tell Overture whether you want the corresponding track imported as a single voice or a multiple-voice track. For a definition of voices, see "Voice" on page 6. Simply click the word "Single" or "Multiple" to switch between the two choices.

- **Split Point**: Use this numerical if you want Overture to split a track into two separate tracks. Press and hold the mouse in this column and drag it up to set a split point. Overture imports split tracks as two tracks—it places any notes equal to or higher than the split point in one track and notes below the split point in another. If you select "None", Overture imports the track as is. Split points are particularly useful for importing piano parts that were recorded on one track, but that you want notated on two staves.

- **Transcription Quantization**: Use this column to set the quantization level for each imported track. Press and hold the note, then choose a new note from the pop-up menu.



Overture's smallest transcription quantize amount is the triplet value of the selected note. For example, if you select a transcription quantize amount of an eighth note, the smallest note value Overture will transcribe correctly is an eighth note triplet.

- **Transcribe Mode**: Use this column to tell Overture whether you want the corresponding track transcribed directly ("Auto"), or if you want the track transcribed as raw MIDI data ("Manual"). Simply click the word "Auto" or "Manual" to switch between the two choices.

❑ Export

Choose this command to export data in the active Overture score to a multi-track (format 1) MIDI file. When you choose **File>Export**, Overture opens a standard Save As dialog box. Use the dialog box to tell Overture what to name the resulting MIDI file and where you want it saved.

If your score contains tracks that you don't want included in the exported MIDI file, disable them by muting them in the Tracks window. For more information, see "Muting a Track" on page 199.

❑ Extract Parts

Choose this command when you want to create separate instrument parts from a complete score. When you choose the **Extract Parts** command, Overture produces the Extract Parts dialog box.

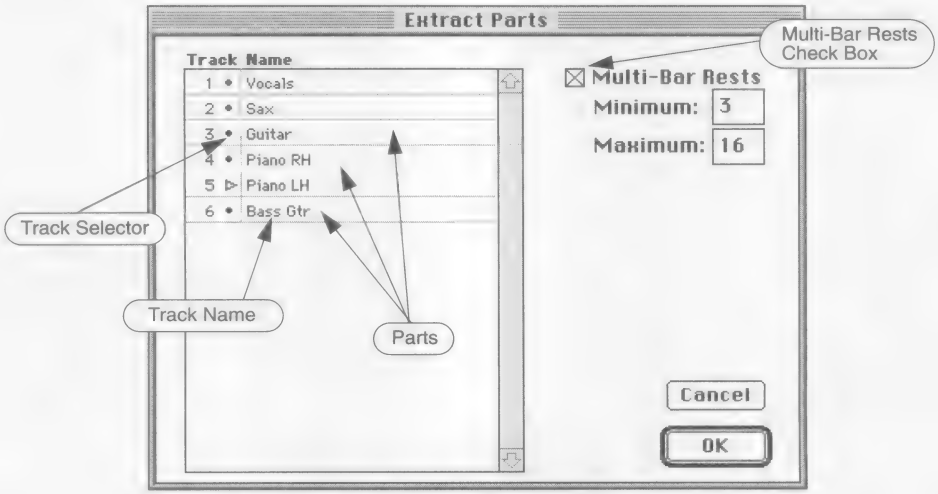
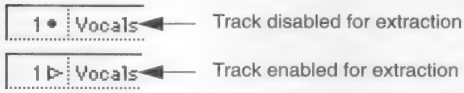


Figure 23.24: Extract Parts Dialog Box

About the Extract Parts Dialog Box

There are four different areas in the Extract Parts dialog box (as indicated in Figure 23.24):

- **Track Selector**: Use this column to select those tracks you want extracted. Overture extracts all tracks that are marked with a small triangle. Click a selector dot to turn it into a triangle (enabling it for part extraction). Click a selector triangle to turn it into a dot (disabling it for part extraction). You can shift-click to make multiple selections.



- **Parts**: The dotted lines between tracks indicate part divisions. The number of tracks between dotted lines indicates the number of staves (tracks) that Overture will extract into a single part.

  For example, if there are two tracks between dotted lines (as with the two Piano tracks), then the extracted part will contain two staves (one for each track).

- **Track Name**: Use this column to rename tracks, or to drag them around to change their order or part assignment.

  For example, assume the vocalist in your band is also the bass player and you want to extract her parts into a single score. As shown in Figure 23.25, you would select the two tracks to extract, then drag the name of the bass track on top of and the vocal track. This puts the two tracks together in a single part (as shown in Figure 23.25, step C).

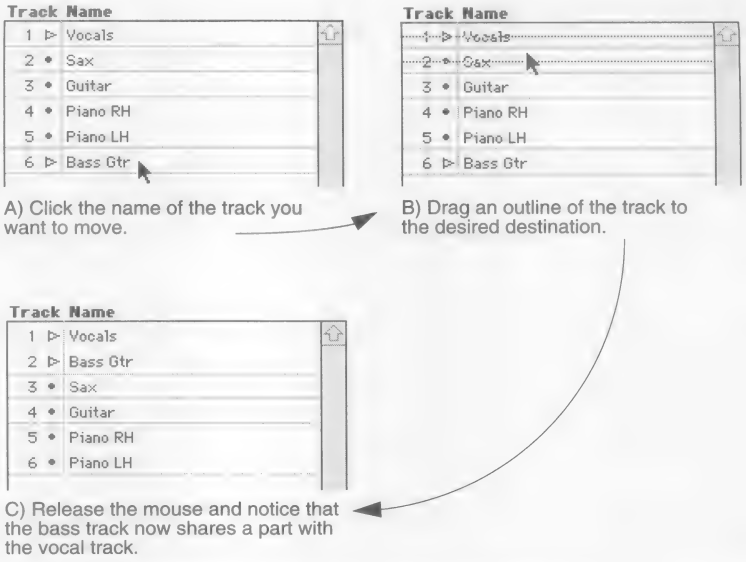


Figure 23.25: Reordering Tracks in the Extract Parts Dialog Box

If you option-click a track name, Overture automatically groups it with the track immediately below it.

- **Multi-Bar Rests Check Box**: Check this box to have Overture create multi-bar rests. Extracted parts use multi-bar rests to indicate many consecutive blank measures as a single bar. Use the **Minimum** field to set the minimum number of consecutive empty bars required before Overture notates them as a single multi-bar rest. Use the **Maximum** field to set the maximum number of consecutive empty bars that Overture notates as a single multi-bar rest.

  Overture recognizes rehearsal marks and double barlines, and never creates a multi-bar rest that spans across such symbols.

Using the Extract Parts Command

To extract individual parts from an Overture score:

1. **Choose File>Extract Parts.**
   The Extract Parts dialog box appears (this is discussed in the previous section).
2. **Click the selector dots of those tracks you wish to export.**
3. **Drag track names into the desired part groupings.**
4. **Check the appropriate check boxes and click the OK button.**
   Overture saves each extracted part as its own Overture file.
   When you extract parts, Overture creates a folder named "<Title> Parts" (where <Title> is the name of the Overture file from which the parts are extracted) and places it in the same folder as the application. It then places each extracted part in that folder.

❑ Page Setup

Choose this command to define various printing options such as paper size, orientation, scaling and text effects. When you choose the **Page Setup** command, Overture produces the Page Setup dialog box for your printer. The look and format of the dialog box depends on the printer currently selected with the **Chooser** command in the **Apple** menu. See your printer manual for specific information about its page setup options.

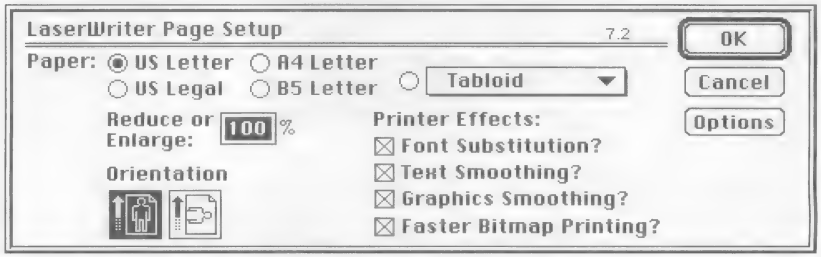


Figure 23.26: Page Setup Dialog Box

NOTE: Overture can interpret the Page Setup dialog's scaling function one of two ways: it can either scale the entire page proportionally; or it can scale the symbols (giving more print area on a single page). For more information, see "The Normal Size and Paper Size Buttons" on page 362.

❑ Print

Choose this command to print all or part of the active Overture score. When you choose the **Print** command, Overture produces the Print dialog box. The actual appearance of the dialog box depends on the printer currently selected with the **Chooser** command in the **Apple** menu. See your printer manual for specific information about its print options.

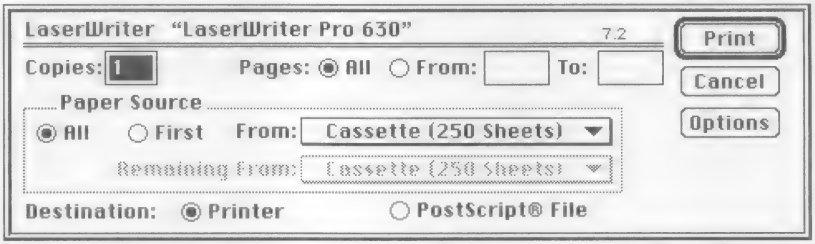


Figure 23.27: Print Dialog Box

APPLETALK NOTE: If your printer requires AppleTalk and you want to record, play and print Overture scores, you need to be aware that AppleTalk can interfere with MIDI communication over both serial ports. Generally, MIDI recording suffers if AppleTalk is on. For this reason, you may want to record and play without AppleTalk then, when you're ready to print, you can turn AppleTalk back on in the Chooser. For detailed information about AppleTalk and its effect on various Overture tasks, see "AppleTalk" on page 3 of your Overture Enclopedia.

❑ Quit

Choose this command to quit the Overture application. If any scores contain unsaved changes, you'll be prompted to save those changes before quitting.

CHAPTER 24: Edit Menu

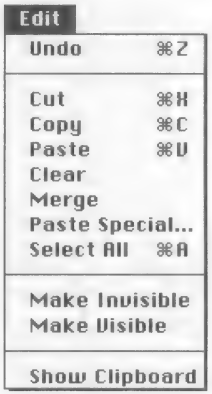


Figure 24.1: Edit Menu

Use the **Edit** menu commands to cut/copy/paste symbols, lyrics, MIDI data, or other elements of an Overture score. Edit commands use a Clipboard concept common to most Macintosh programs. Overture uses both an internal Clipboard and the Macintosh Clipboard depending on the type of data. The following section discuss each command in detail.

❑ Undo

Choose this command to undo your most recent action. You can undo most Overture commands. The word "Undo" is usually followed by the name of the reversible action (such as "Undo Insertion" or "Undo Deletion"). The **Undo** command allows you to examine the results of an action without committing to it.

If you choose to undo an action, the **Undo** command becomes a **Redo** command. Choose the **Redo** command to make the score appear as it did before you chose **Undo**. Use the **Undo** and **Redo** commands to toggle between the before and after versions of your most recent action.

❑ Cut

Choose this command to delete the current selection and copy it to the Clipboard. The cut selection remains on the Clipboard until you cut or copy some other selection to the Clipboard.

❑ Copy

Choose this command to copy the current selection to the Clipboard. Unlike the Cut command, choosing **Copy** keeps the current selection in the Overture score. The copied selection remains on the Clipboard until you cut or copy some other selection to the Clipboard.

❑ Paste

Choose this command to copy the contents of the Clipboard to the insertion point of the current score. Since the **Paste** command places a copy of the Clipboard's contents into a score, you may use the **Paste** command repeatedly to insert multiple copies.

When you choose **Edit>Paste** in the Score window, Overture copies all note and note-related events from the Clipboard into the score, replacing the events currently in that time range. It does not copy chord names, meters, beat charts, tempo changes, lyrics, or measure text. This is so you can copy and paste notes between different sections of a score without disturbing the rhythmic flow of the composition. If you do want to copy and paste any of the above-mentioned attributes, use the **Paste Special** command (discussed in "Paste Special" on page 350).

If the Clipboard contains a PICT file and you paste it into a score, Overture attaches the PICT to the active measure and puts a white background behind it (obscuring any other symbols in that region of the score).

If the Clipboard contains text, you can paste that text into the Lyrics window or into any text area within Overture.

❑ Clear

Choose this command to delete the current selection from the Overture score. The contents of the Clipboard are not altered since the Clear command does not place a copy of the selection on the Clipboard.

❑ Merge

This command merges the symbols on the clipboard with the symbols already in the score. It does not replace the symbols like the **Paste** command.

If you merge a PICT file into score, Overture attaches the PICT to the active measure and puts a transparent background behind it (so you can still see any other symbols in that region of the score).

❑ Paste Special

Choose this command to perform a more complete and user-definable paste operation than is possible using simply the **Paste** command. Overture's **Paste** command copies only notes, ornaments, articulations and other music-related symbols from the Clipboard into the score. Overture's **Paste Special** command pastes all of that *plus* it gives you the option of pasting: meters, beat charts, tempo changes, lyrics, chord names, or measure text.

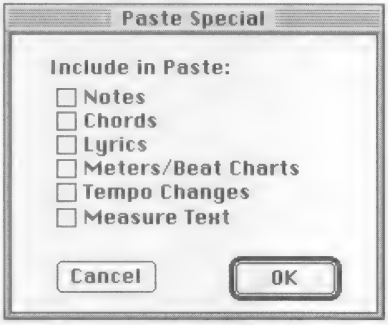


Figure 24.2: Paste Special Dialog Box

Paste vs. Paste Special

The following example shows the difference between the **Paste** and **Paste Special** commands:

Assume you have the score shown in Figure 24.3, and that you want to copy notes from the first measure and paste them into the third.

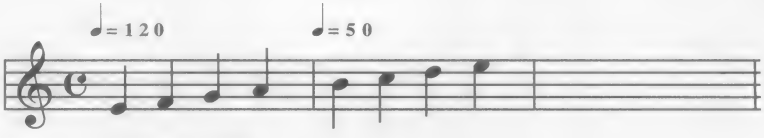


Figure 24.3: Sample Score

If you wanted to maintain the tempo pattern you'd already established in the second measure, you would:

1. **Copy the selected notes and symbols from the first measure.**
2. **Using the Arrow Cursor, click in measure #3.**

3. **Choose Edit>Paste.**
   Overture pastes all notes and symbols from the first measure into the third (as shown in Figure 24.4). Notice that measure #3 maintains its original tempo.

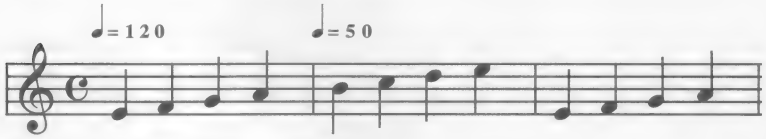


Figure 24.4: Pasting Notes & Symbols

If, however, you wanted measure #3 to change tempo so that it matched the tempo in the first measure, you would:

1. **Copy the selected notes and symbols from the first measure.**
2. **Using the Arrow Cursor, click in measure #3.**
3. **Choose Edit>Paste Special.**
   Overture opens the Paste Special dialog box.
4. **Check the Notes and Tempo Changes options, then click the OK button.**
   Overture pastes all notes and symbols from the first measure into the third. In addition, it also pastes the tempo from the original measure into measure #3.

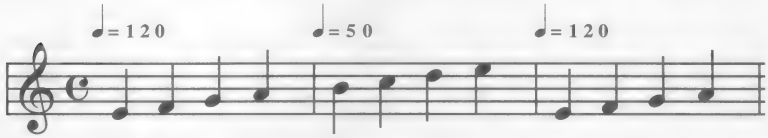


Figure 24.5: Pasting Tempo Changes with Paste Special Command

❑ Select All

Choose this command to select all musical symbols in the active score.

❑ Make Invisible

Choose this command to hide all currently selected symbols. This command is useful for a number of functions, including:

- Voices: You can hide rests that you might not want to appear as part of a multi-voice staff.
- Trills: If you want the trill to playback as intended, you would enter all the MIDI notes. You would not, however, want to notate all the notes in the trill—only one of the notes. Use the **Make Invisible** command to hide all the other trill notes in your score. Overture can also perform this function automatically by choosing **Notes>Notate Notes as>Trill**. For more information, see "Notate Notes as Trill" on page 468.
- Turns: If you want a turn to playback as intended, you would enter all the MIDI notes. You would not, however, want to notate all the notes in the turn—only one of the notes. Use the **Make Invisible** command to hide all the other trill notes in your score. Overture can also perform this function automatically by choosing **Notes>Notate Notes as>Turn**. For more information, see "Notate Notes as Turn" on page 470.

You can view all the invisible symbols in your score by checking the **Options>Show>Invisibles** option (discussed in "Invisibles" on page 477). Also, any invisible symbols can be made visible by selecting the desired symbols and choosing **Edit>Make Visible**.

> **NOTE**: Editing operations affect invisible notation symbols exactly the same as visible symbols. For example, when you drag to select multiple symbols (or use double-click, triple-click, or shift-click selection methods), Overtures selects all invisible symbols as well as all visible ones. Invisible symbols are copied, cut, pasted, and edited exactly as if they were visible.

❑ Make Visible

Choose this command to make visible all the currently selected invisible symbols. For more information, see the previous section.

❑ Show Clipboard

Choose this command to open a window that displays the contents of the Macintosh Clipboard. Use the Show Clipboard command to view the Clipboard's contents and verify that you want to paste them into your Overture score. You cannot edit the contents of the Clipboard directly.

CHAPTER 25: Score Menu

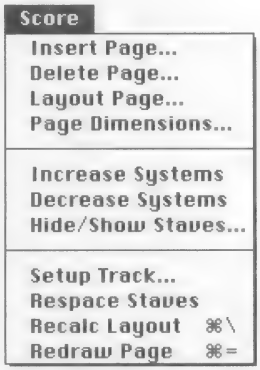


Figure 25.1: Score Menu

Use the **Score** menu commands to perform score-related tasks such as: staff location and appearance; system groupings; and page setup. The following sections discuss each command in detail.

❑ Insert Page

Choose this command to add one or more pages to the current Overture score. When you choose **Score>Insert Page**, Overture opens the Insert Page dialog box.

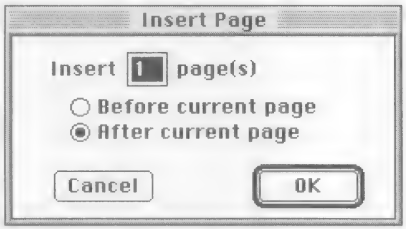


Figure 25.2: Insert Page Dialog Box

You can move the Insert Page dialog box around the desktop by dragging its title bar.

Using the Insert Page Dialog Box

Choose whether you want to add pages before or after the current page, and enter the number of pages you want added to the score. Click the **OK** button to add the pages. Click **Cancel** if you decide not to add any pages to your Overture score. Inserted pages will use the Page Layout assigned to the current page. For more information about page layout, see "Layout Page" on page 357.

❑ Delete Page

Choose this command to delete one or more pages from the current Overture score. When you choose the **Delete Page** command, Overture produces the Delete Page dialog box.

Figure 25.3: Delete Page Dialog Box

You can move the Delete Page dialog box around the desktop by dragging its title bar.

Enter the number of pages you want to delete, then click the **OK** button. Overture deletes pages beginning with the current page.

❑ Layout Page

Choose this command to specify the default number of measures in a system and the default number of systems on a page. When you choose the **Score>Layout Page**, Overture produces the Layout Page dialog box.

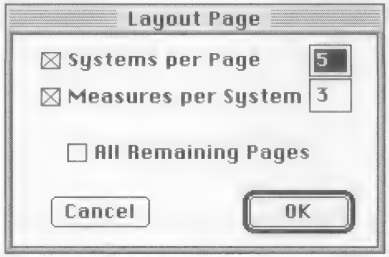


Figure 25.4: Layout Page Dialog Box

You can move the Layout Page dialog box around the desktop by dragging its title bar.

About the Layout Page Dialog Box

There are numerous elements in the Layout Page dialog box shown in Figure 25.2. These are described, below:

- **Systems per Page numerical**: Use this numerical to enter the number of systems you want displayed on the current page.

  If you add staves to systems such that the requested number of systems no longer fits within the current page, Overture automatically increases the length of the page. Printed pages are automatically "tiled" (as discussed in "The "Use Tiles" Option" on page 364).

  If you don't wish to have your pages tiled, you can decrease the value of the **Systems per Page** numerical, thus automatically "shrinking" the length of the page.

  If you don't want Overture to automatically increase page size when you add staves, check the **General** preference option named **Auto Wrap Systems** in the Preferences dialog box. See "Auto Wrap Systems" on page 504.

  For more information, see "Creating Big Systems" on page 152.
- **Measures per System numerical**: Use this numerical to enter the default number of measures you want in each system on the current page.
- **All Remaining Pages option**: If you check this option, Overture applies the "Systems per Page" and "Measures per System" choices to every remaining page in your score. If you leave this option unchecked, Overture applies your choices only to the current page.

❑ Page Dimensions

Choose this command to specify page and margin sizes for the current Overture score. When you choose **Score>Page Dimensions**, Overture opens the Page Dimensions dialog box.

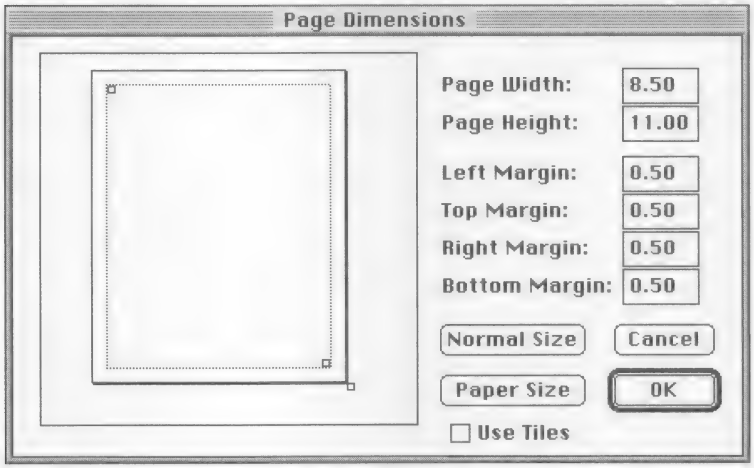


Figure 25.5: Page Dimensions Dialog Box

You can move the Page Dimensions dialog box around the desktop by dragging its title bar.

About the Page Dimensions Dialog Box

There are numerous elements in the Page Dimensions dialog box shown in Figure 25.5. These are described in the following sections.

Page Size Controls

Use the page size controls to set the width and height of a page (up to a maximum of 34" x 44"). As shown in Figure 25.6, you can either type the dimensions into the Page Width and Page Height fields, or you can drag the lower right corner of the score graphic.

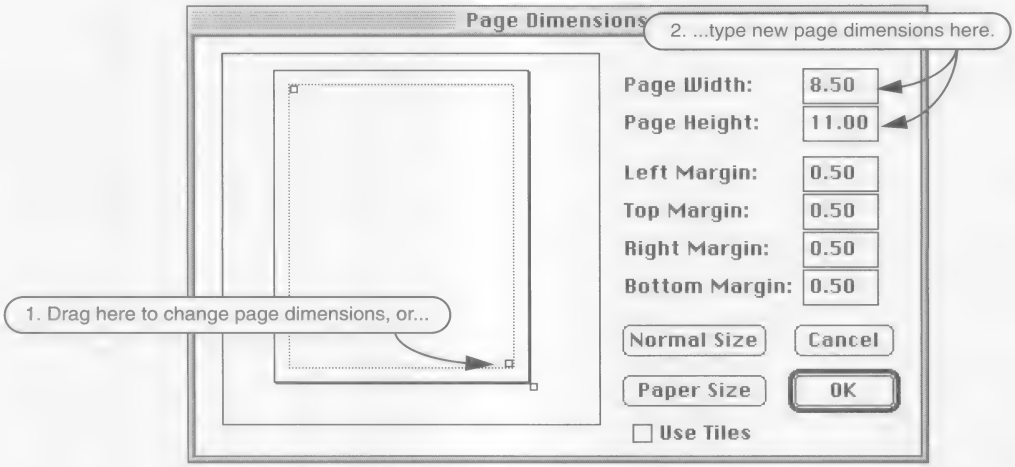


Figure 25.6: Setting Page Dimensions

Normally, you'll use a Page Width and Page Height that match the dimensions of your paper. There are two instances, however, when these dimensions will not match the physical size of your output paper:

- Creating scaled scores. For information, see "The Normal Size and Paper Size Buttons" on page 362.
- Creating large, tiled scores. For more information, see "The "Use Tiles" Option" on page 364.

If you create a page that's too large to fit into the score graphic area, you can drag it around to see any part of it.

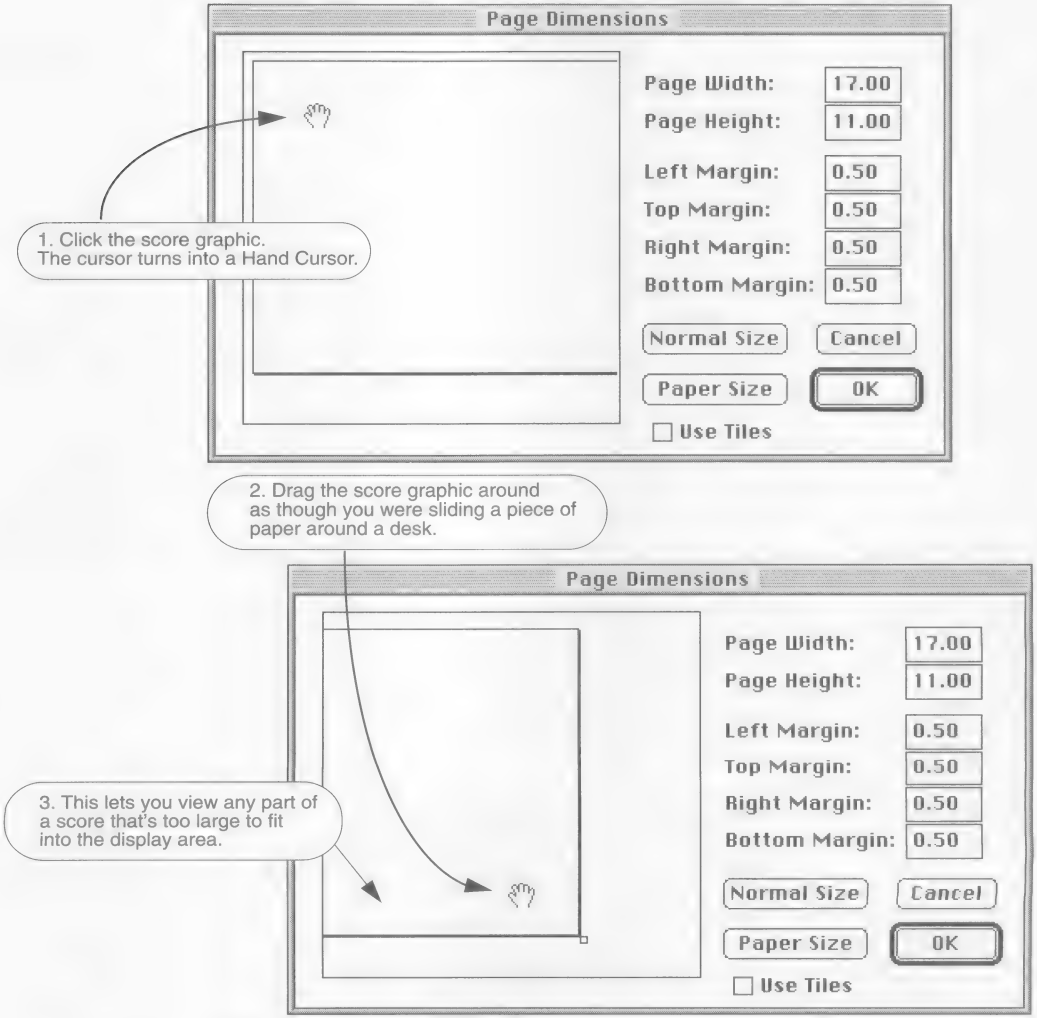

Page Dimensions
Page Width: 17.00
Page Height: 11.00
Left Margin: 0.50
Top Margin: 0.50
Right Margin: 0.50
Bottom Margin: 0.50
Normal Size
Cancel
Paper Size
OK
Use Tiles
1. Click the score graphic.
The cursor turns into a Hand Cursor.
2. Drag the score graphic around as though you were sliding a piece of paper around a desk.
3. This lets you view any part of a score that's too large to fit into the display area.

Figure 25.7: Moving a Score Graphic

Margin Controls

Use the margin controls to set all four margins on a page. As shown in Figure 25.8, you can either type the margin widths into the Margin fields, or you can drag the corners of the dotted margin indicators in the score graphic.

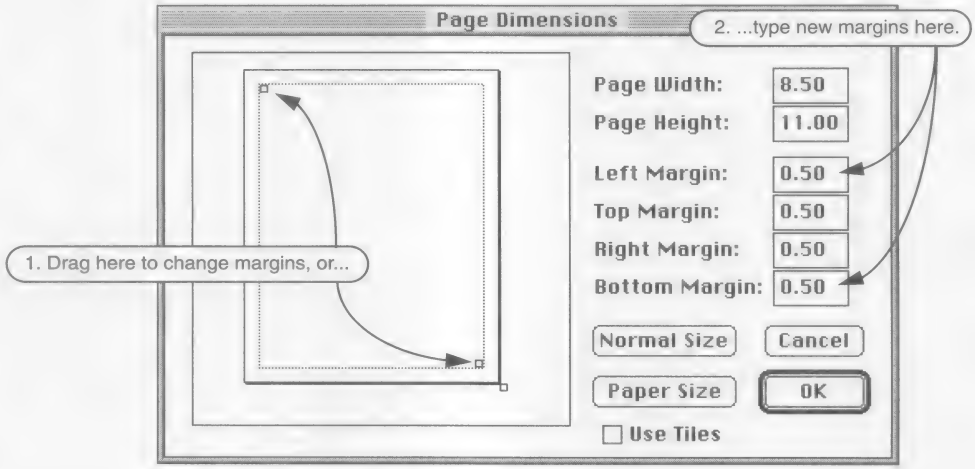


Figure 25.8: Setting Margin Amounts

CAUTION: Set margin sizes that are appropriate for your printer. If you set margins smaller than your printer's minimum printable margin, some portions of music will be "clipped".

The Normal Size and Paper Size Buttons

Use either the **Normal Size** or **Paper Size** buttons to set a default score size. As discussed below, there are subtle differences between the default values obtained with these two buttons.

When you click the **Normal Size** button, Overture performs the following tasks:

- It sets the score size to the paper dimensions currently selected in the Page Setup dialog box.
- It sets all margins to 1/2".

If you use the Page Setup dialog box to scale the printed output, Overture scales the page proportionally and prints it in the upper left corner of the paper.

Assume, for example, that your Page Setup dialog is set for 8.5" x 11" and a scaling of 50%. When you click the **Normal Size** button, Overture creates an 8.5" x 11" score. Because of the 50% scaling, a printed page would look as follows:

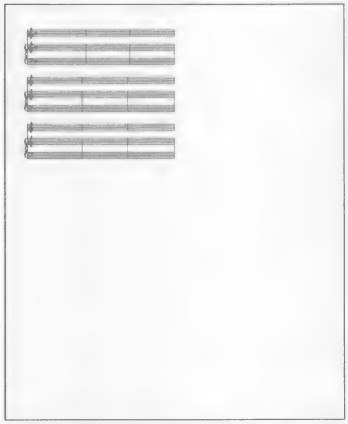


Figure 25.9: Printed Page Using 50% Scaling and Normal Size Score

When you click the **Paper Size** button, Overture performs the following tasks:

- It sets the margins to those that are specified by your printer driver software. Many printers let you change this margin size in the Page Setup dialog box.
- It looks at the Page Setup dialog box to see both the paper size and the scaling. It then sets the score size to whatever is necessary to create the physical page size selected in the Page Setup dialog box.

Assume, for example, that your Page Setup dialog is set for 8.5" x 11" and a scaling of 50%. When you click the **Paper Size** button, Overture creates a 17" x 22" score. This is because a 17" x 22" score printed at 50% will be 8.5" x 11". A printed page would look as follows:

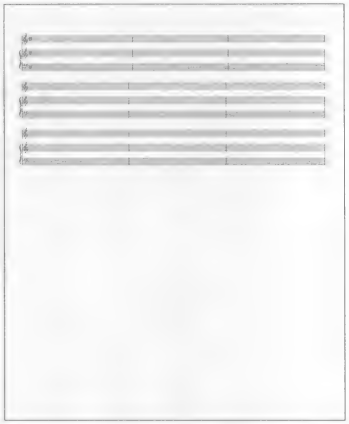



Figure 25.10: Printed Page Using 50% Scaling and Paper Size Document

Notice the difference between Figure 25.9 and Figure 25.10. This is the primary difference between the **Normal Size** and **Paper Size** buttons.

Use the **Normal Size** button to create printed output that maintains the same proportions as your paper. This is especially useful for printing scaled thumbnail pages of a score, or parts for individual instruments in a marching band.

Use the **Paper Size** button to create printed output that fills a piece of paper no matter what the scaling. Since this button gives you more printing area on a scaled page, you'll generally want to choose **Score>Layout Page** and increase the number of measures in a system and number of systems on a page.

The "Use Tiles" Option

Choose the **Use Tiles** option when you want Overture to print pages that are larger than the physical dimensions of the paper in your printer. Do this by printing individual "tiles" that you can tape together to create a larger page. This is similar to the way billboards and other large banners are produced.

The easiest way to understand the Use Tiles option is by example. Assume that your printer is loaded with 8.5" x 11" paper (called the *physical* page) and that you want to create actual score pages that are 16" x 20" (called the *virtual* page). To do so:

1. **Choose Score>Page Dimensions.**
   Overture opens the Page Dimensions dialog box.
2. **Using the Page Size numericals, enter a page width of 16" and a page height of 20".**
3. **Check the Use Tiles option and click the OK button.**
   As shown in Figure 25.11, Overture's Score window contains the entire 16" x 20" virtual page (you'll have to zoom out to see all of it). The score has dotted lines to illustrate exactly what prints on each physical page.

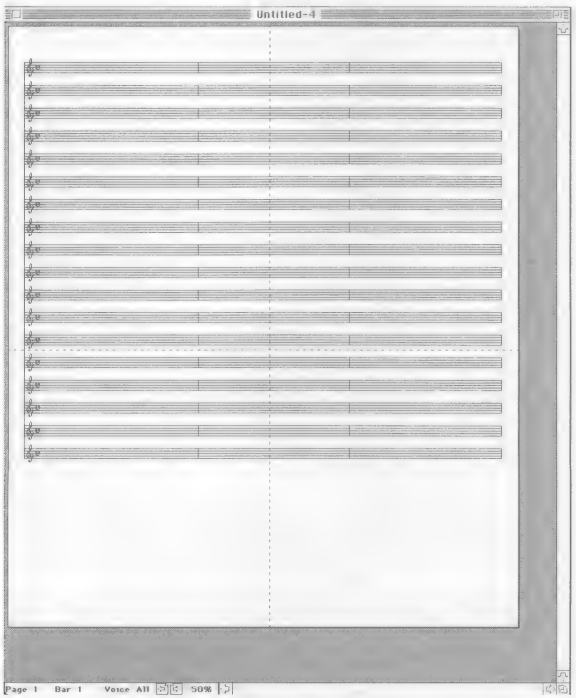


Figure 25.11: Tiled Pages Indicated in the Score Window

4. **Choose File>Print.**

   Overture opens the Print dialog box (your print dialog box may look different than the one shown in Figure 25.12).

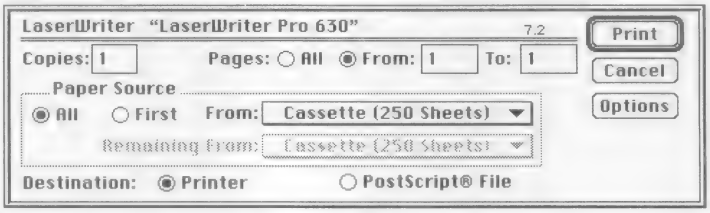


Figure 25.12: LaserWriter Print Dialog Box

   In this dialog box, you tell the printer how many *virtual* pages to print, not how many *physical* pages. Therefore, to print the first page of a 16" x 20" tiled score, tell the dialog box to print from page 1 to page 1. Because of the tiling option, the printer knows that it must produce four physical pages to make one virtual page.

5. **Click the Print button.**

   Overture prints four 8.5" x 11" physical pages that you can tape together to create a single virtual page.

When Overture prints tiled pages, it prints them left-to-right, then top-to-bottom. So, in the previous example, Overture first prints the upper left corner, then the upper right corner, then the lower left corner and finally the lower right corner.

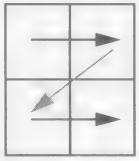


Figure 25.13: Tile Printing Order

❑ Increase Systems

Choose this command to move a system from the top of the following page to the bottom of the current page, thereby increasing the number of systems on the current page. Overture does not change the default number of systems for any remaining pages, so systems continue to wrap throughout the score (that is, the top system on each page moves to the bottom of the preceding page). If the

final page in the score contains more than one system, Overture simply decreases the number of systems on that final page. If the final page in the score contains only one system, Overture moves it to the bottom of the previous page and deletes the blank page from your score.

For example, assume your score has three pages with four systems on each of the first two pages and two systems on the third page (as shown in Figure 25.14).

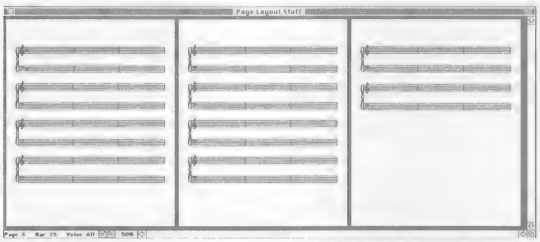


Figure 25.14: Original Page Layout

Assume that you want to modify your score so that all ten systems fit on two pages. To do so:

1. **Click in any measure on the first page to make Page 1 the active page.**
2. **Choose Score>Increase Systems.**

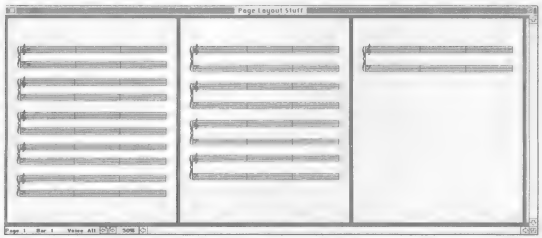


Figure 25.15: Page Layout After Increasing Systems on Page 1.

In Figure 25.15, notice that Overture added a system to the bottom of the first page by taking it from the top of the second page. Also, notice that the top system on the third page wrapped to the bottom of the second page. This is because Overture maintains the default number of staves per page (as set in the Page Layout dialog box) for all pages except the last page.

3. **Click in any measure on the second page to make Page 2 the active page.**
4. **Choose Score>Increase Systems.**

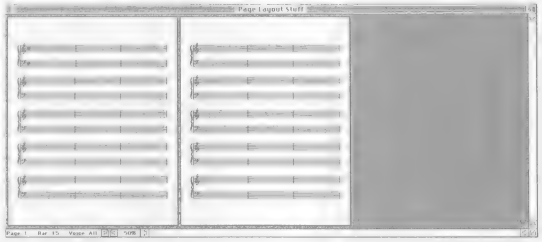


Figure 25.16: Page Layout After Increasing Systems on Page 2.

In Figure 25.16, notice that Overture added a system to the bottom of the second page by taking it from the top of the third page. Since the third page no longer contains any systems, it's dropped from the score.

❑ Decrease Systems

Choose this command to move a system from the bottom of the current page to the top of the following page, thereby decreasing the number of systems on the current page. Overture does not change the default number of systems for any remaining pages, so systems continue to wrap throughout the score (that is, the bottom system on each page moves to the top of the following page). If the final page in the score contains fewer systems than the default **Systems per Page** value (as set in the Layout Page dialog box), Overture simply increases the number of systems on that final page. If the final page in the score contains the same number of systems as specified in the Layout Page dialog box, Overture adds a new page containing a single system.

For example, assume your score has two pages with five systems on each page (as shown in Figure 25.17).

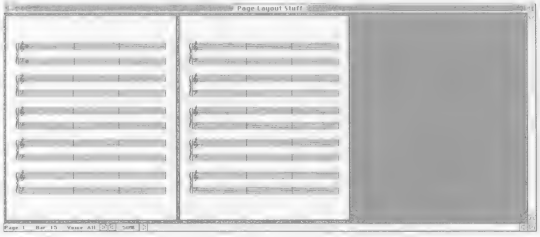


Figure 25.17: Original Page Layout

Assume that you want to modify your score so that it contains three pages, with three systems on the first page; five systems on the second; and two systems on the third. To do so:

1. **Click in any measure on the first page to make Page 1 the active page.**
2. **Choose Score>Decrease Systems.**

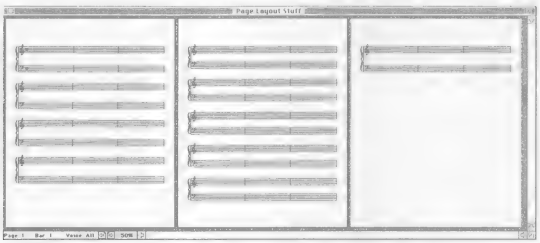


Figure 25.18: Page Layout After Decreasing Systems on Page 1.

In Figure 25.18, notice that Overture took a system from the bottom of the first page and moved it to the top of the second page. It then shifted all the remaining systems down the page and took the bottom system from the original second page and moved it onto the top of a third page. This is because Overture maintains the default number of staves for the second page.

3. **Click in any measure on the first page to make Page 1 the active page.**
4. **Choose Score>Increase Systems.**

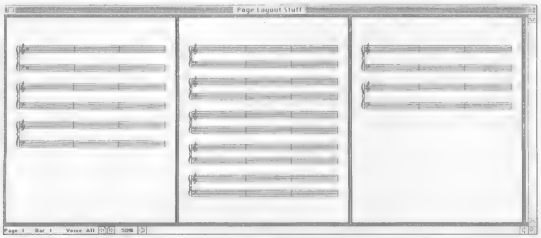


Figure 25.19: Page Layout After Decreasing Systems on Page 1 a Second Time

In Figure 25.19, notice that Overture took yet another system from the bottom of the first page and moved it to the top of the second page. It then shifted the other systems down the page and moved the bottom system from Page 2 to the top of the third page.

❑ Hide/Show Staves

Choose this command to select which staves are visible in the current system. The current system is the system that contains the insertion point. When you choose **Score>Hide/Show Staves**, Overture opens the Hide/Show Staves dialog box.

Figure 25.20: Hide/Show Staves Dialog Box

You can move the Hide/Show Staves dialog box around the desktop by dragging its title bar.

About the Hide/Show Staves Dialog Box

As shown in Figure 25.20, the Hide/Show Staves dialog box selects which tracks to display in the current system. Visible tracks are marked with a check; hidden tracks are not checked. Click the **Visible** column next to the desired track to toggle between visible and hidden.

Using the Hide/Show Staves Command

It's common to hide staves when a particular instrument doesn't play for an extended time. For example, you may have a vocal/piano score, but the singer doesn't perform for the first eight measures. Rather than show eight measures of rests, you can simply hide the singer's staff for the first eight measures. To do so:

1. **Set up your score so that it contains four measure in each of the first two systems.**
   You can do this using the **Measures>Wrap Left** or **Measures>Wrap Right** commands or by changing the **Measures per System** numerical in the Page Layout dialog box.

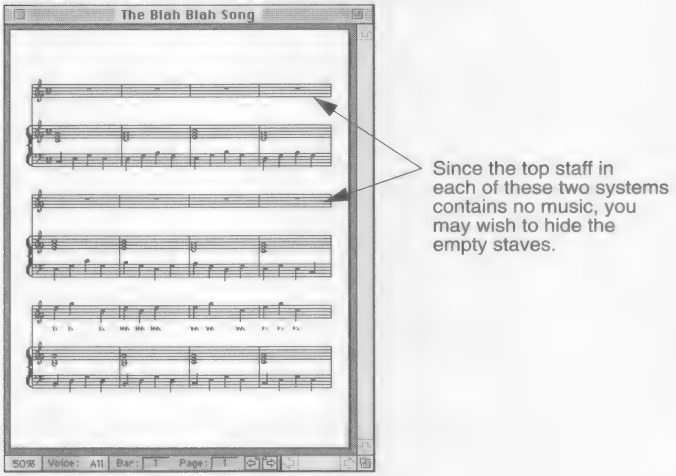
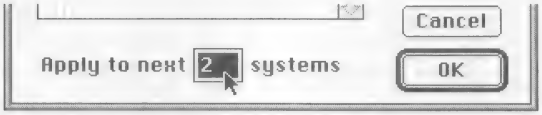

The Blah Blah Song
50%
Voice: All
Bar:
Page:
Since the top staff in each of these two systems contains no music, you may wish to hide the empty staves.

Figure 25.21: Page Before Hiding Staves

2. **Click anywhere in the top system to make it the active system.**
3. **Choose Score>Hide/Show Staves.**
   Overture opens the Hide/Show Staves dialog box.
4. **Click the Visible column next to the Vocal track to uncheck it.**

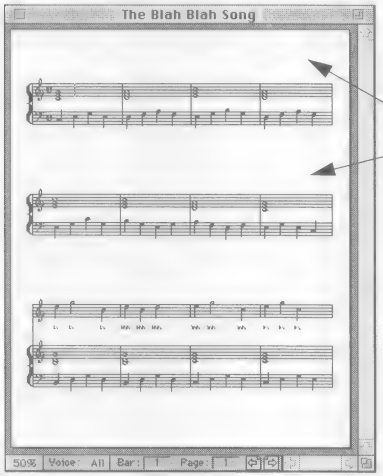
5. **At the bottom of the dialog box, enter the number "2" in the Apply to next x systems numerical.**

   This means that you will hide this staff in both the active system and the system below it.



6. **Click the OK button.**

   Overture hides the vocal staff from the first two systems.



The vocal staves are hidden. You can manually adjust staff spacings to compensate for the extra space (or increase the number of systems on the page).

Figure 25.22: Page After Hiding Staves

Setup Track

Choose this command to set various options for the staff that contains the active measure. When you choose **Score>Setup Track**, Overture produces the Setup Track dialog box.

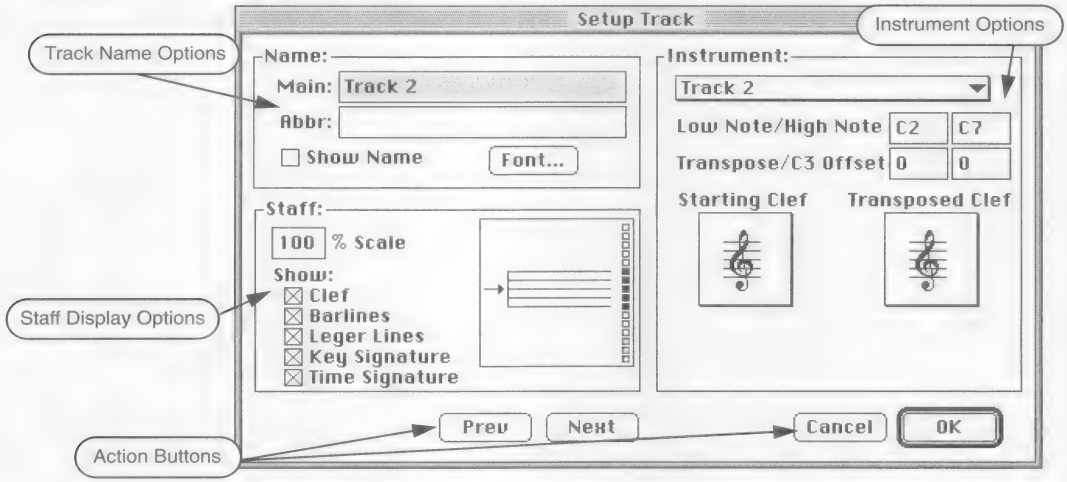


Figure 25.23: Setup Track Dialog Box

Alternately, you can open the Setup Track dialog box by double-clicking the staff selector handle. You won't actually see the handle unless you select **Options>Show>Handles**. You can double-click in the location of the handle whether it's visible or not.

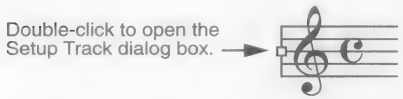


Figure 25.24: Double Clicking Staff Selector Handle

You can move the Setup Track dialog box around the desktop by dragging its title bar.

As you can see in Figure 25.23, the Setup Track dialog box has four main editing areas. These are discussed in the following sections.

Track Name Options

Use this portion of the dialog box to name tracks, assign a font to the track names, and select whether or not to display track names in the score.

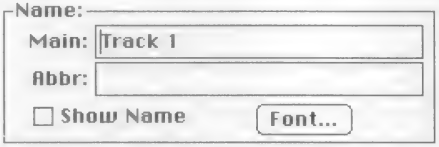
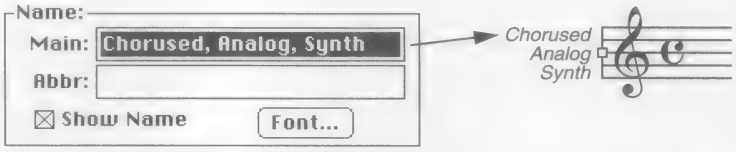


Figure 25.25: Track Name Options in the Setup Track Dialog Box

As shown in Figure 25.25, there are numerous elements in the Track Name Options portion of the Setup Track dialog box. These are:

- **Main** field: Type the full name of the track in this field. If the **Show Name** option is checked, this name will appear next to the first staff. Using a comma (,) forces a "carriage return" in the track name—this is particularly useful for long track names.



  If you select something from the **Instrument Name** pop-up menu (as discussed in "Instrument Options" on page 375), Overture automatically fills this field with the name of the selected Instrument.
- **Abbreviated** field: Type the abbreviated name of the track in this field. If **Show Name** is checked, this text will appear next to all staves after the first. If you select something from the **Instrument Name** pop-up menu (as discussed in "Instrument Options" on page 375), Overture automatically fills this field with the abbreviated name of the selected Instrument.

- **Show Name** option: If you check this option, Overture shows the name of the selected track in the score (as entered in the **Main** and **Abbr** fields). All displayed track names are centered around the widest name in a system.

  If you hold down the option key when you check **Show Name**, Overture automatically shows the names of *all* tracks in the score (not just the selected track). Similarly, if you hold down the option key when you uncheck **Show Name**, Overture automatically hides the names of *all* tracks.
- **Font** button: Click this button to open the Font Select dialog box. Use the dialog box to select the font with which to display track names in the score. For more information, see "Font Button" on page 432.

Instrument Options

Use this portion of the dialog box to assign a particular type of notation to a track.

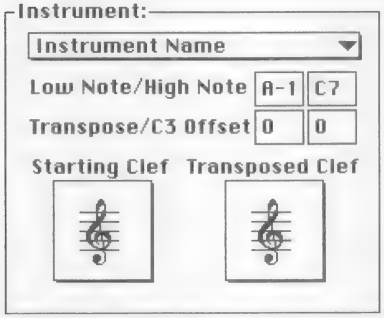
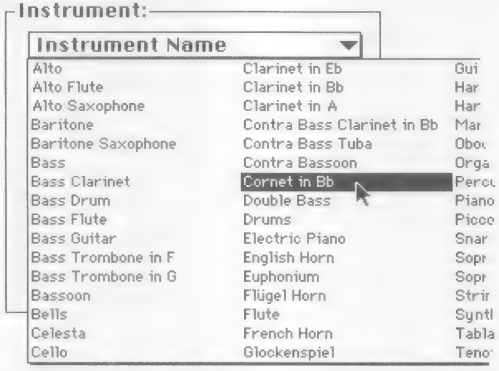


Figure 25.26: Instrument Options in the Setup Track Dialog Box

The appearance of the Instrument options section changes depending on the Instrument you select from the Instrument Name pop-up menu. To select an Instrument Name:

1. **Press and hold the mouse on the Instrument Name pop-up menu.**
   Overture opens a menu of Instrument Names.



2. **Move the cursor over the desired Instrument Name and release the mouse button.**
   Overture sets the track to the selected Instrument.

The Instruments listed are of three types:

- **Normal**: These are Instruments that Overture notates using standard music notation. Examples include *Cello*, *Guitar*, *Soprano*, and *Trumpet in Bb*. For more information, see "Normal Tracks" on page 377.
- **Percussive**: These are Instruments that Overture notates using percussion notation. Examples include non-pitched instruments such as *Bass Drum*, *Drums*, and *Percussion*. For more information, see "Percussive Tracks" on page 379.
- **Tablature**: These are Instruments that Overture notates using tablature notation. Select this type of Instrument by selecting *Tablature* from the Instrument Name pop-up menu. For more information, see "Tablature Tracks" on page 381.

Normal Tracks

If you select an Instrument of normal type, Overture's Instrument options look similar to those shown in Figure 25.7.

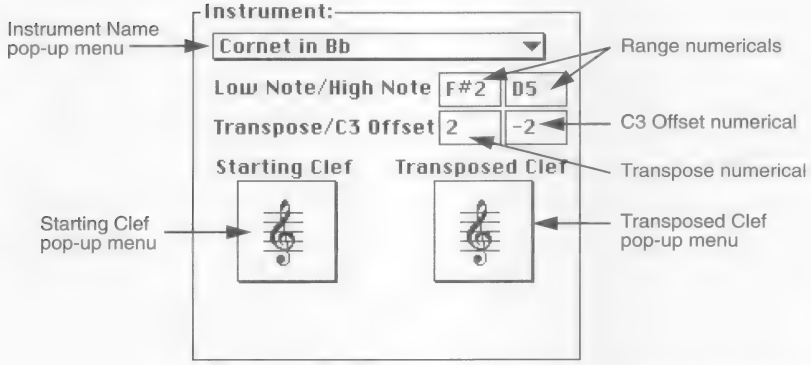


Figure 25.27: Typical Instrument Options for a Normal (Pitched) Instrument

As shown in Figure 25.27, there are numerous elements in the Instrument Options section of the Track Setup Dialog Box. These are:

- **Instrument Name** pop-up menu: Use this pop-up menu to select a default Instrument Name for the track. When you select an Instrument Name from this pop-up menu, Overture automatically fills in the **Range**, **Transpose**, and **C3 Offset** numericals, selects a **Starting Clef** and **Transposed Clef**, and supplies **Main** and **Abbreviated** track names to the Track Name options in the dialog box.
- **Range** numericals: Use these numericals to set the range of the Instrument notated by the track. The left numerical sets the lowest note in the range. The right numerical sets the highest note in the range. You can search your score for notes that are out of an instrument's specified range by choosing **Options>Show>Range Errors** (as discussed in "Range Errors" on page 478).

- **Transpose** numerical: If you're notating a transposed instrument (such as many trumpets, clarinets, english horns, and so on) and you want Overture to transpose an extracted part into the correct key, use this numerical to set the transposition amount. This numerical has no effect on the current score, nor does it affect MIDI playback pitch—it's used strictly to transpose a track when you extract it.

  For example, if the extracted track will be played by a Bb trumpet, set the numerical to 2 (since a Bb trumpet sounds a major second lower than written, a value of +2 indicates that the extracted trumpet part needs to be transposed 2 half-steps higher than in the conductor's score).

  Overture sets this numerical automatically when you select an Instrument Name from the Instrument Name pop-up menu. For more information about extracting parts, see "Extract Parts" on page 342.

  For an example of how to set up and use a transposing track, see "Transposing Instrument Track Example" on page 385.

- **C3 Offset** numerical: If you're notating a transposed instrument (such as many trumpets, clarinets, english horns, and so on) and you've asked Overture to transpose the extracted part into the correct key (via the **Transpose** numerical), use this numerical to set the correct MIDI playback pitch of the extracted part. *This numerical has no effect on the current score, only on the score containing the extracted part.*

  For example, if you're notating a Bb trumpet, set the **C3 Offset** numerical to -2 (since an extracted trumpet part would be notated 2 half-steps higher than it sounds, an offset value of -2 insures that MIDI playback remains at the correct pitch).

  Overture sets this numerical automatically when you select an Instrument Name from the Instrument Name pop-up menu. For more information about extracting parts, see "Extract Parts" on page 342.

  For an example of how to set up and use a transposing track, see "Transposing Instrument Track Example" on page 385.

- **Starting Clef** pop-up menu: Use this pop-up menu to select which clef Overture will use to notate the track in the current score.

  Overture sets this numerical automatically when you select an Instrument Name from the Instrument Name pop-up menu.

- **Transposed Clef** pop-up menu: Use this pop-up menu to select which clef Overture will use to notate the track in a transposed, extracted score. This pop-up menu has no effect on the current score, only on the score containing the extracted part.

  Overture sets this numerical automatically when you select an Instrument Name from the Instrument Name pop-up menu.

  For an example of how to set up and use a transposing track, see "Transposing Instrument Track Example" on page 385.

Percussive Tracks

If you select one of the percussive Instrument types, Overture's Instrument options look similar to those shown in Figure 25.28.

Figure 25.28: Typical Instrument Options for a Percussive Instrument

You must understand Drum Maps in order to understand percussive tracks. Percussive tracks refer to the current Drum Map for pitch names, default noteheads and default staff positions. To learn about Drum Maps, see "Drum Map" on page 313.

The percussive track options are arranged in a grid. There are eight rows in the grid. Each row corresponds to a single percussion instrument (called a *part*). If you need to notate more than eight drum parts, you'll need to use more than one percussive track.

There are three columns in the grid. These are:

- **Pitch (Name)** pop-up menu: Press and hold the **Pitch (Name)** cell to open a pop-up menu. From the menu, select the Pitch (or pitch name) to be played by the corresponding part. The pop-up menu displays all the MIDI notes as defined by your current Drum Map. If you want the menu to display only those pitches to which you've assigned names,

hold down the option key when you click the **Pitch (Name)** cell. When you select a new Pitch (Name), Overture automatically changes the corresponding **Head** and **Position** to match those assigned to that pitch in your current Drum Map.

You can also select a different pitch by dragging across it, then hitting a note on your MIDI controller.

- **Head** pop-up menu: This column displays the notehead with which Overture notates the corresponding drum. When you select a different drum in the **Pitch (Name)** column, Overture automatically changes the head to match the one assigned to that pitch in your current Drum Map. You can use this column to override your Drum Map's default head by pressing and holding the notehead icon and selecting a new head from the pop-up menu. When you override a Drum Map's notehead assignment, you do not change the Drum Map; only the percussive track. This allows you to create numerous percussive tracks that reference the same Drum Map, but that use different noteheads.
- **Position** numerical: This column displays the staff position on which Overture notates the corresponding drum (see "About the Drum Map Dialog Box" on page 314 to learn about position numbers). When you select a different drum in the **Pitch (Name)** column, Overture automatically changes the position to match the one assigned to that pitch in your current Drum Map. You can use this column to override your Drum Map's default position by entering a different position. When you override a Drum Map's position assignment, you do not change the Drum Map; only the percussive track. This allows you to create numerous percussive tracks that reference the same Drum Map, but that use different positions.

Once you've assigned parts in a percussive track, Overture uses your assignments to record, notate, and play drum parts. When you record into a percussive track, Overture automatically maps each part's MIDI note to the selected staff position and assigns the selected notehead. When you play a percussive track, Overture automatically maps the displayed notes to their correct MIDI pitch so that it plays the correct drum sounds.

For an example of how to set up and use a percussive track, see "Percussive Track Example" on page 388.

Tablature Tracks

If you select **Tablature** from the Instrument Name pop-up menu, Overture automatically creates a six-line staff with a TAB clef. There are no additional Tablature track options.

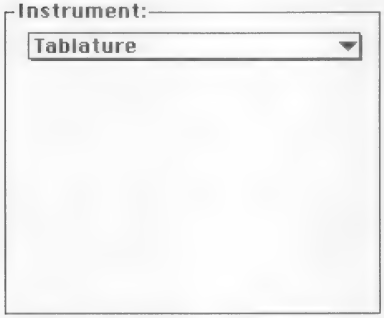


Figure 25.29: Tablature Track Options

Use tablature notation to indicate guitar music by string and fret number, rather than with a traditional musical staff. For information about setting up and using a Tablature track, see "Chapter 10: Tablature Button".

NOTE: MIDI playback does not play tablature tracks, nor do MIDI transpose commands change their pitch. If you want MIDI playback of a tablature track, you must create an additional staff that contains traditional notation. If desired, you can then hide the traditionally notated staff in your printed score by using the **Score>Hide/Show Staves** command as discussed in "Hide/Show Staves" on page 370.

Staff Display Options

Use this portion of the dialog box to define the appearance of the staff used to notate the track. Figure 25.30 shows each element of the Staff Display Options portion of the Setup Track dialog box.

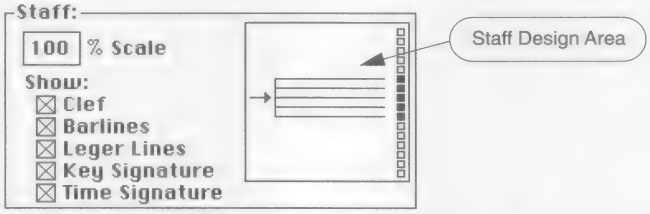


Figure 25.30: Staff Display Options in the Setup Track Dialog Box

The Staff Display options are:

- **Scale** numerical: Use this numerical to set the scale of the selected staff. Unlike the Scale *tool*, which scales a single staff in a single system, the Scale *numerical* scales every occurrence of this staff in every system.

  If you hold down the option key while setting this numerical, Overture sets the scaling of *every* staff in every system to the new value.
- **Show Clef** option: Select this option if you want Overture to display a clef on the staff. You'll normally leave this option checked unless you're notating some types of non-pitched instruments or a strum pattern on a lead sheet (as shown in Figure 25.31).
- **Show Barlines** option: Select this option if you want Overture to display barlines. You'll normally leave this option checked unless you're notating music with no set meter or a strum pattern on a lead sheet (as shown in Figure 25.31).
- **Show Leger Lines** option: Select this option if you want Overture to display any needed leger lines above or below the selected staff.
- **Show Key Signature** option: Select this option if you want Overture to display the key signature of the selected staff. You'll normally leave this option checked unless you're notating a non-pitched instrument, tablature notation, or a strum pattern on a lead sheet (as shown in Figure 25.31).
- **Show Time Signature** option: Select this option if you want Overture to display the time signature of the selected staff. You'll normally leave this option checked unless you're notating music with no set meter, or you're notating a tablature staff or a strum pattern on a lead sheet (as shown in Figure 25.31).

- **Staff Design** area: Use this area to design a custom line arrangement for any staff. Traditional staves use five lines, but some instruments (particularly percussion) use staves with a different number of lines. Click the small squares to the right of the Staff Design area to show or hide any of up to sixteen staff lines. You can even create staves with no lines (these are particularly useful for indicating strum patterns in a lead sheet as shown in Figure 25.31). The small arrow to the left of the Staff Design area indicates where the middle line is in a standard five line staff.

The following example shows three staves. The top staff hides the meter, key signature, barlines, clef, and all lines—it's used for notating a strum pattern. The second staff contains standard music notation and shows the meter, key signature, barlines, clef, and 5 lines. The bottom staff is a tablature staff, so it has 6-lines. As you can see, Overture covers a wide range of notation needs.

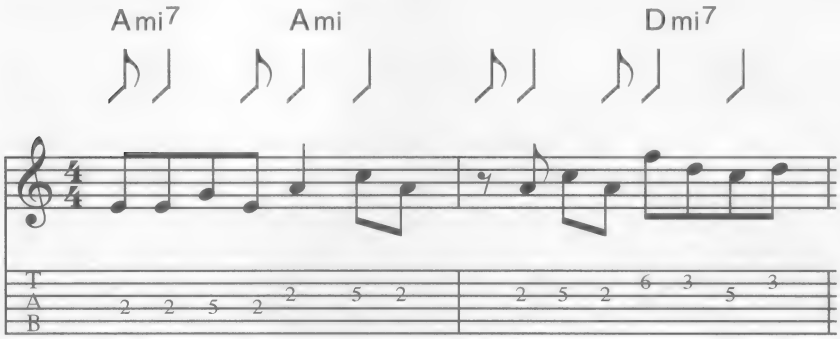



Figure 25.31: Musical Lead Sheet Example

Action Buttons

Use this portion of the dialog box to step through staves in a system; cancel your changes; or apply your changes to the selected staff. Figure 25.32 shows each of the action buttons in the Setup Track dialog box.

Figure 25.32: Action Buttons in the Setup Track Dialog Box

The action buttons are:

- **Previous** button: Click this button to apply the changes to the selected track, then step up to display the attributes of the track immediately above it.
- **Next** button: Click this button to apply the changes to the selected track, then step down to display the attributes of the track immediately below it.
- **Cancel** button: Click this button to return to close the Setup Track dialog box without applying any of the changes to the selected track.
- **OK** button: Click this button to apply the changes to the selected track and close the Setup Track dialog box.

Using the Setup Track Dialog Box

The following examples illustrate some common ways to use the Setup Track Dialog box.

Transposing Instrument Track Example

Assume that you're writing an orchestral score. Most orchestras contain many transposing instruments (such as english horns, trumpets, clarinets, etc.) that play a different pitch than written. You'll want your master score to show the actual pitch of the instruments (since MIDI playback will be correct), and the individual instrumentalist's parts to be written as played.

For the sake of example, assume you're writing a score for piano and Bb trumpet.

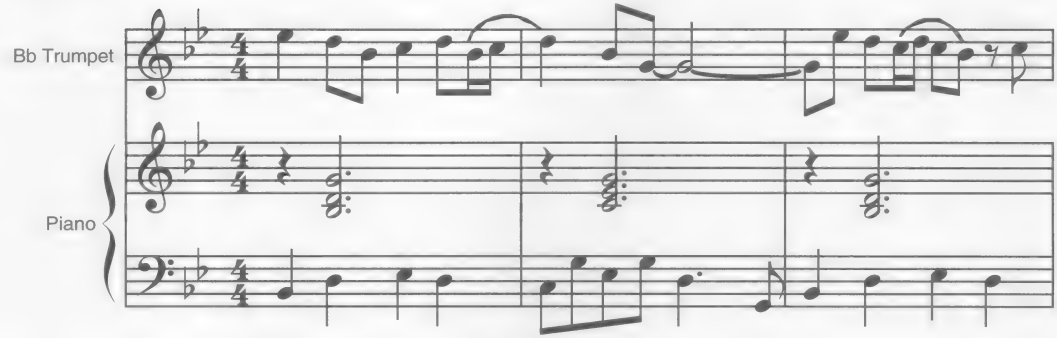



Figure 25.33: Master Score for Piano and Bb Trumpet

You've written both instruments to show their actual pitch, but you want some provision for Overture to automatically transpose the Bb trumpet part when you extract it. To do so:

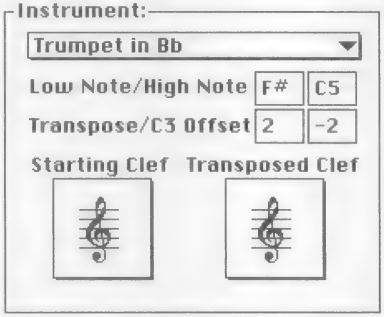
1. **Double-click the selector handle of the staff you wish to use as the Bb trumpet track.**

   Overture opens the Setup Track dialog box for that staff.

   Alternately, you could click anywhere in the desired staff and choose **Score>Setup Track**.

2. **Select Trumpet in Bb from the Instrument Name pop-up menu.**

   Overture displays normal track options and automatically assigns default values based on your Instrument Name selection.



3. **Make sure the Transpose numerical is set for 2.**

   This indicates that, if you extract this track, Overture will transpose it up 2 half-steps (since it's a Bb trumpet).

4. **Make sure that the C3 Offset numerical is set for -2.**

   This indicates that, if you extract this track, Overture's MIDI playback will still play the track in concert pitch.

5. **Verify that the range is correct as well as the Clef.**

6. **Click the OK button.**

Overture changes neither the existing score nor its MIDI playback pitch. In fact, you won't see any change at all until you extract the trumpet part. To do so:

1. **Choose File>Extract Parts.**
   Overture opens the Extract Parts dialog box.
2. **Click the "Bb Trumpet" track's selector dot.**

3. **Click the OK button.**
   Overture saves the extracted part in a folder named "<Title> Parts" (where <Title> is the name of the Overture file from which the parts are extracted) and places it in the same folder as the application.
4. **Open the extracted part.**

Figure 25.34: Extracted Bb Trumpet Part

Notice that the part is transposed such that, when the instrumentalist performs this written score, they'll actually play the pitches shown in Figure 25.33 on page 385.

Percussive Track Example

Assume, for example, that your drum module (and current Drum Map) assigns C1 to a kick drum and D1 to a snare and that you want to create a kick/snare track that notates the kick drum with an triangle head in the lowest space and the snare drum with an "X" head in the space above it.

To do this:

1. **Double-click the selector handle of the staff you wish to use as a percussive track.**

   Overture opens the Setup Track dialog box for that staff.

   Alternately, you could click anywhere in the desired staff and choose **Score>Setup Track**.

2. **Select a percussive Instrument (such as Drums or Percussion) from the Instrument Names pop-up menu.**

   Overture displays the percussive track options. Each drum part is automatically assigned to the default pitches selected in your current Drum Map.

Figure 25.35: Default Percussive Track

Since none of the parts shown in Figure 25.35 are assigned to the kick or snare sounds, you'll need to do that, now.

3. **In the top row (Part 1), select a kick drum sound from the Pitch (Name) pop-up menu.**

   NOTE: Your Drum Map will probably contain different drum names than shown in this example.

   Overture automatically fills in the Head and Position fields with the selections from the current Drum Map.

4. **In the second row (Part 2), select a snare drum from the Pitch (Name) pop-up menu.**

   NOTE: Your Drum Map will probably contain different drum names than shown in this example.

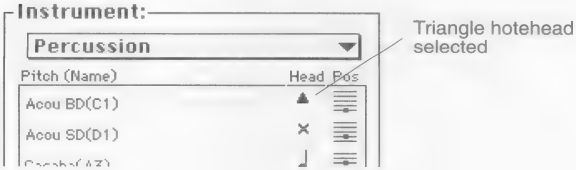
   Overture automatically fills in the Head and Position fields with the selections from the current Drum Map.

Figure 25.36: Percussive Track with Kick and Snare Parts

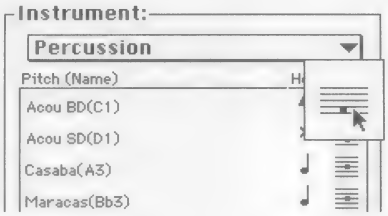
Notice, in Figure 25.36 that the notehead is wrong for the kick drum and the default position is wrong for both the snare drum and the kick drum. You'll need to change these in the Setup Track dialog box. To do so:

5. **In the top row, press and hold the mouse on the "X" and select the triangle head from the Head pop-up menu.**

   This sets the kick drum's notehead to a triangle.



6. **In the first row, drag the Position indicator to the bottom space.**



7. **In the second row, drag the Position indicator to the second space from the bottom.**

   This sets the staff position of the snare to the second space from the bottom.

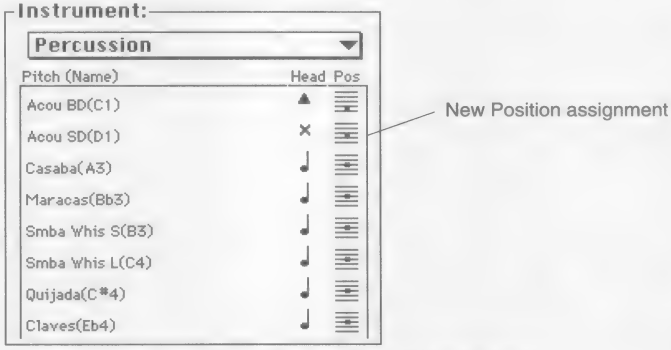


Figure 25.37: Modified Percussive Track Part Assignments

8. **Click the OK button.**

   Overture makes the selected staff a percussive track and changes it clef to a neutral clef.

Now, if you record (or import) a percussive track containing MIDI notes C1 and D1, Overture automatically notates those pitches using the noteheads and positions selected in the percussive track options. Therefore, if you record this:

Figure 25.38: Percussive Track as Played

Overture notates this:

Figure 25.39: Percussive Track as Notated

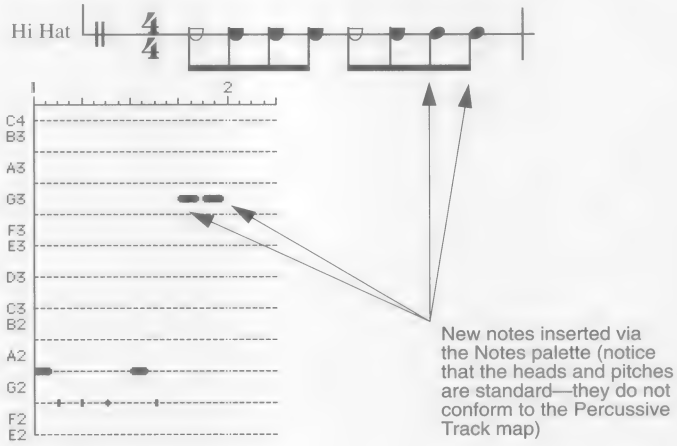
Modifying a Percussive Track

Assume you've created the following percussion track via MIDI entry and would like to add two more notes from the Notes palette.

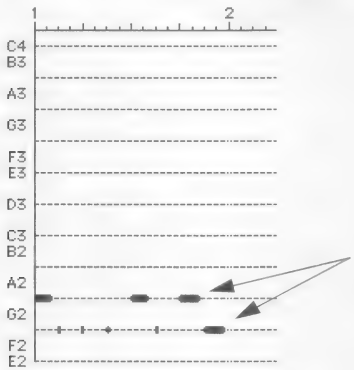
To do so:

1. **Select the Eighth Note tool from the Notes palette.**
2. **Move the cursor over the Score window and click the Hi Hat line to insert a new note. Click again to insert the second note.**

   Notice that the new notes are assigned standard heads and standard MIDI note numbers (meaning they won't play using the expected MIDI sound).



3. **In the Graphic window, drag the notes you just entered to the desired pitch.**



Overture will automatically assign the correct notehead to the new notes, and they will play the correct sound on your drum module.

❑ Respace Staves

Choose this command to re-space all staves according to the Engraver preferences set in the Preferences dialog box. For an example of how to use this command, see "Re-Spacing Staves" on page 31. For more information about Engraver preferences, see "Engraver Preferences" on page 497.

❑ Recalc Layout

When you choose this command, Overture calculates a new width for each measure in the score based on the actual note spacing defined in your current Allotment Table and on the existing Beat Chart.

Recalculating a Layout causes some measure widths to expand and others to contract. This has the effect of changing the number of measures in many of the systems and even changing the number of systems and pages in a score. This greatly improves legibility since it eliminates the collision of note heads, but it can play havoc with a carefully "tweaked" score. For this reason, you should recalculate a score before you "fine tune" it.

To recalculate measure layout and note spacing in a score:

1. **Look at the sample score shown in Figure 25.40.**

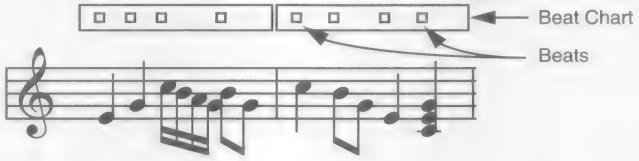


Figure 25.40: Sample Music

2. **Choose Score>Recalc Layout.**
   Overture calculates new measure widths for all measures in the score based on the actual note spacing defined in your current Allotment Table and on the existing Beat Chart.

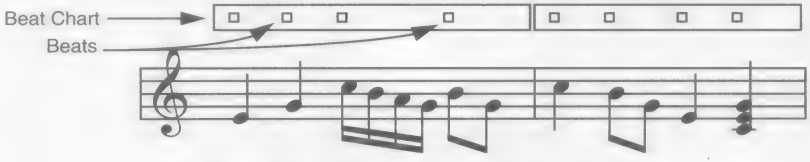


Figure 25.41: Sample Music After Recalculating

Compare the measures shown in Figure 25.41 with those in Figure 25.40. Notice the modified widths and subsequent increase in note spacing. Notice also that the *proportional* spacing of beats is the same for both figures.

If you need to brush up on your knowledge of Beat Charts, see "Using Beat Charts" on page 53. You'll find a detailed discussion about Allotment Tables in "Allotment Table" on page 333.

IMPORTANT: Overture can automatically space notes using either **Options>Auto Position**, **Measures>Justify**, or **Score>Recalc Layout**. All three of these commands affect note spacing differently. To learn the differences between them, see "Automatic Positioning" on page 56.

❑ Redraw Page

This command would not be needed in a perfect world, but then this is software... consequently, you may sometimes perform an edit in the Score window and be left with traces of some undesirable "gobbledygook" in the on-screen display of the score. This gobbledygook (not its technical name) results from Overture failing to update a score element correctly. When you choose the **Redraw Page** command, Overture quickly redraws the entire page, cleaning up any undesirable remnants of an edit operation.

CHAPTER 26: Measures Menu

Figure 26.1: Measures Menu

Use the **Measures** menu commands to perform measure-related tasks such as: inserting and deleting measures; wrapping measures; setting key, meter and tempo; justifying symbols in a measure, and more.

Most of these commands are not available until you actually activate a measure. To activate a measure, simply click any blank area in the measure.

The following sections discuss each Measures menu command in detail.

❑ Insert

Choose this command to insert one or more blank measures into the score. When you choose the **Insert** command, Overture opens the Insert Measure dialog box.

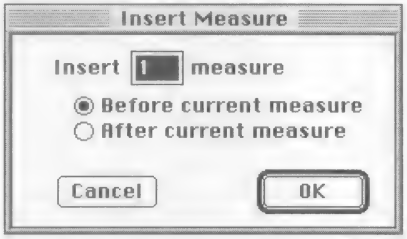


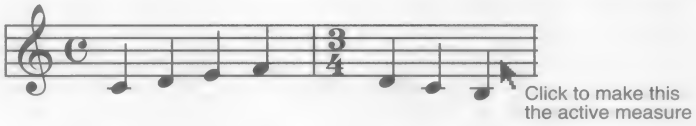
Figure 26.2: Insert Measure Dialog Box

You can move the Insert Measure dialog box around the desktop by dragging its title bar.

Using the Insert Measure Dialog Box

To insert one or more blank measures into your score:

1. **Decide where you want to insert the blank measures, then click in the measure that either immediately precedes or follows that location.**



2. **Choose Measures>Insert.**
   Overture opens the Insert Measure dialog box.
3. **Use the numerical to enter the number of blank measures you wish to insert.**
   In this example we chose to insert one measure.

4. **Click either the Before current measure or After current measure radio buttons.**

   If you select **Before current measure**, Overture places the requested number of blank measures immediately *before* the active measure (the measure that contains the insertion point).

   If you select **After current measure**, Overture places the requested number of blank measures immediately *after* the active measure.

5. **Click the OK button.**

   Overture inserts the requested number of blank measures in the requested position. The inserted measures retain the tempo, meter, and key signature of the measure immediately preceding them.

In this example, we inserted the measure before the activated measure—it retains the characteristics of the preceding measure.

❑ Delete

Choose this command to delete one or more contiguous measures beginning with the active measure. The active measure is the measure that contains the insertion point. When you choose the **Delete** command, Overture opens the Insert Measure dialog box.

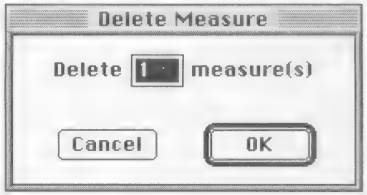


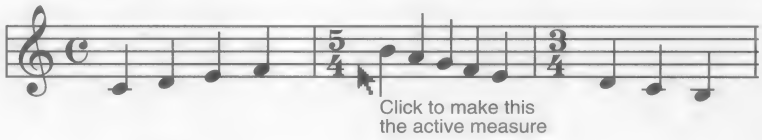
Figure 26.3: Delete Measure Dialog Box

You can move the Delete Measure dialog box around the desktop by dragging its title bar.

Using the Delete Measure Dialog Box

To delete one or more contiguous measures from your score:

1. **Click in the first measure you wish to delete.**



2. **Choose Measures>Delete.**
   Overture opens the Insert Measure dialog box.
3. **Use the numerical to enter the number of measures you wish to delete.**
   In this example, we chose to delete one measure.
4. **Click the OK button.**
   Overture deletes the requested number of measures beginning with the active measure.

❑ Wrap Left

Choose this command to increase the number of measures on the active system. The active system is the system that contains the insertion point.

Choosing **Measures>Wrap Left** moves a measure from the left of the following system to the right of the active system, thereby increasing the number of measures in the active system. Overture does not change the default number of measures for any remaining systems, so measures continue to wrap throughout the score (that is, the left measure in each system moves to the right of the preceding system).

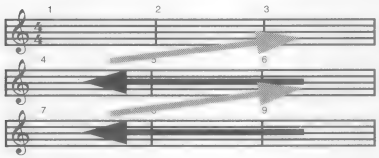


Figure 26.4: Wrapping Measures Left

If the final system in the score contains more than one measure, Overture simply decreases the number of measure in that final system. If the final system in the score contains only one measure, Overture moves it to the right of the previous system and deletes the final system from your score.

Overture will wrap all slurs, ties, beams, etc. as required.

For example, assume that your score contains nine measures arranged into three systems as shown in Figure 26.5, and that you want to change it so that the top system contains four measures.

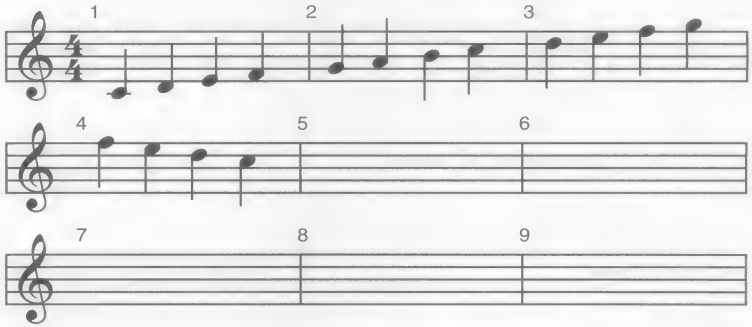



Figure 26.5: Original Three Systems

1. **Using the Arrow Cursor, click any blank spot in the top system to make it the active system.**

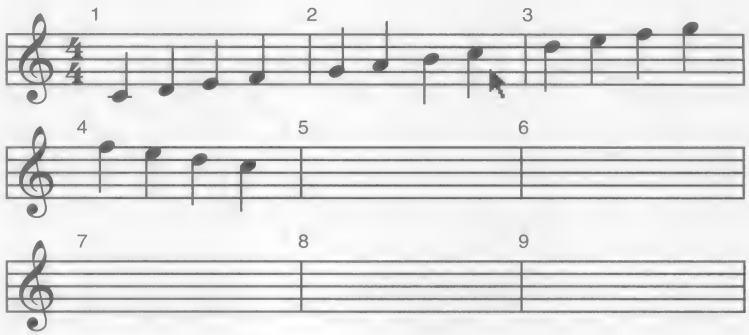



Figure 26.6: Activating a System

2. **Choose Measures>Wrap Left.**

   All measures after the active system wrap to the left. Compare Figure 26.7 with Figure 26.6.

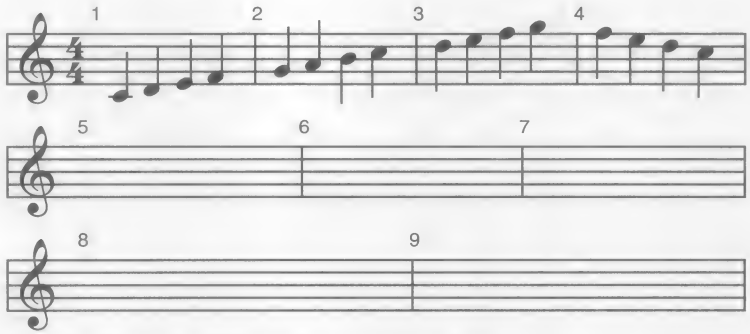



Figure 26.7: Same Two Systems After Wrapping Left

❑ Wrap Right

Choose this command to decrease the number of measures on the active system. The active system is the system that contains the insertion point.

Choosing **Measures>Wrap Right** moves a measure from the right of the active system to the left of the following system, thereby decreasing the number of measures in the active system. Overture does not change the default number of measures for any remaining systems, so measures continue to wrap throughout the score (that is, the right measure in each system moves to the left of the following system).

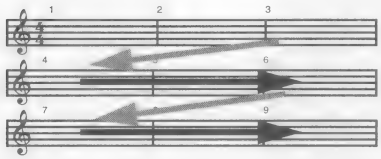


Figure 26.8: Wrapping Measures Left

If the final system in the score contains fewer measures than the default **Measures per System** value (as set in the Layout Page dialog box), Overture simply increases the number of measures in that final system. If the final system in the score contains the same number of measures as specified in the Layout Page dialog box, Overture adds a new system containing a single measure.

Overture will wrap all slurs, ties, beams, etc. as required.

For example, assume that your score contains eight measures arranged into three systems as shown in Figure 26.9, and that you want to change it so that the top system contains only two measures.

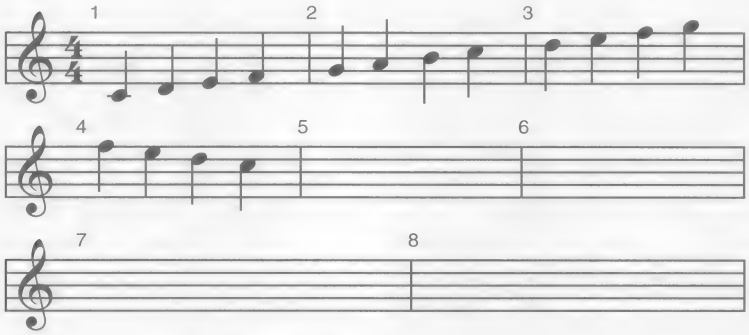



Figure 26.9: Original Three Systems

1. **Using the Arrow Cursor, click any blank spot in the top system to make it the active system.**

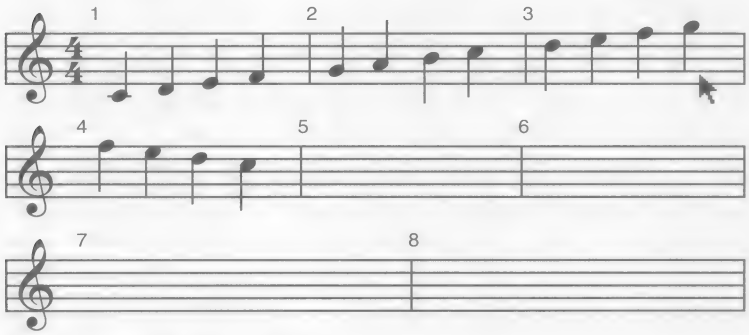



Figure 26.10: Activating a System

2. **Choose Measures>Wrap Right.**

   All measures after the active measure wrap to the right. Compare Figure 26.11 with Figure 26.10.

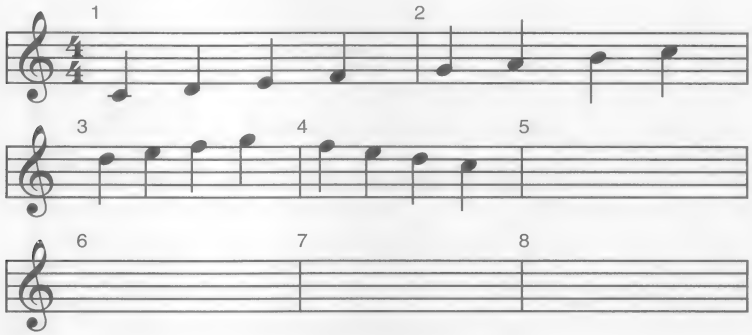



Figure 26.11: Same Two Systems After Wrapping Right

❑ Set Key

Choose this command to specify a key signature for the active measure (and all measures up to the next key change). The active measure is the one that contains the insertion point. When you choose **Measures>Set Key**, Overture opens the Set Key Signature dialog box.

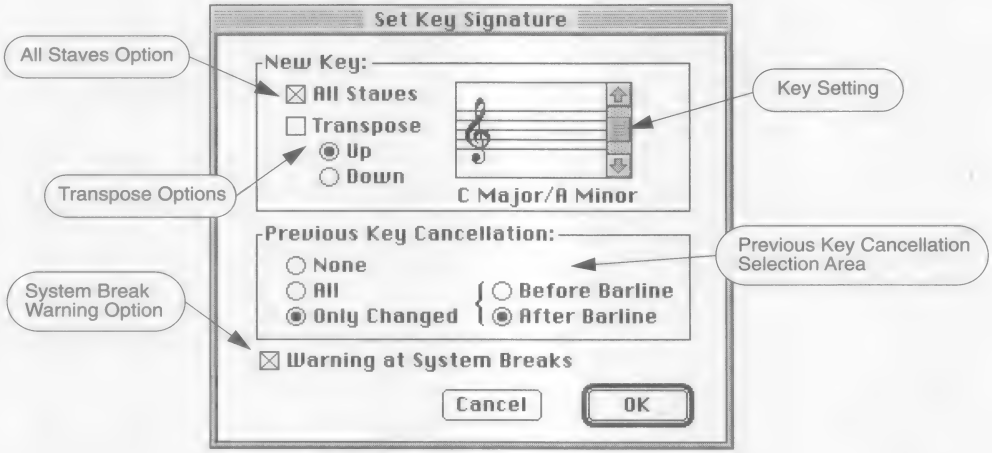


Figure 26.12: Set Key Signature Dialog Box

You can move the Set Key Signature dialog box around the desktop by dragging its title bar.

About the Set Key Signature Dialog Box

As shown in Figure 26.12, there are numerous elements in the Set Key Signature dialog box. These are described in the following sections.

Key Setting

Use this scroll bar to set the measure's key signature. Scroll up to add more sharps to the key; scroll down to add more flats to the key.

All Staves Option

Check this option to apply the key change to all staves in the system. If you don't check this option, Overture applies the key change to only the selected staff—other staves remain in their original keys.

Transpose Options

Check the **Transpose** option if you want Overture to automatically transpose any music affected by the new key signature (as shown in Figure 26.13).

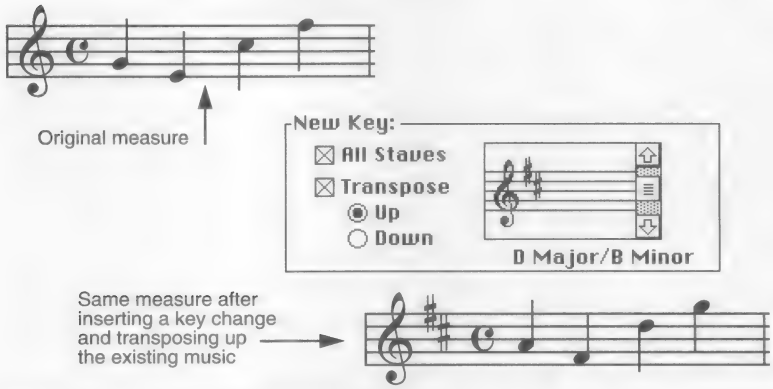


Figure 26.13: Checking The Transpose Option

If you don't check the **Transpose** option, Overture keeps the pitch of the music the same and re-spells the notes as required by the new key signature (as shown in Figure 26.14).

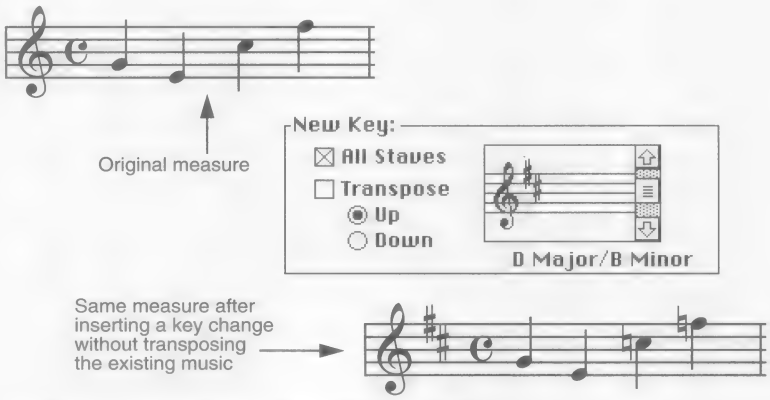


Figure 26.14: Un-Checking The Transpose Options

If you check the **Transpose** option, use the **Up** and **Down** radio buttons to tell Overture whether to transpose notes up or down in pitch.

> **NOTE**: If you transpose a staff that contains chord names, Overture will automatically transpose them, as well.

Previous Key Cancellation Selection

Use this set of radio buttons to tell Overture how you want it to display key cancellations.

Figure 26.15: Previous Key Cancellation Selection

If you click the **None** button, Overture changes keys without showing and cancellations from the previous key.

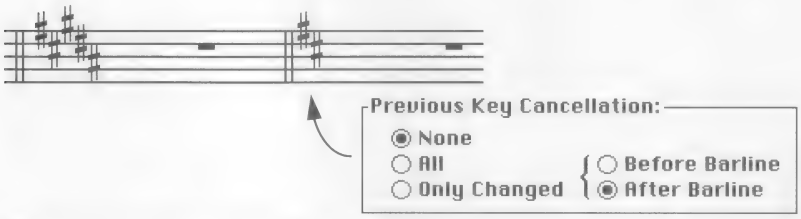


Figure 26.16: No Key Cancellation

If you click the **All** button, Overture changes keys and shows all cancellations from the previous key.

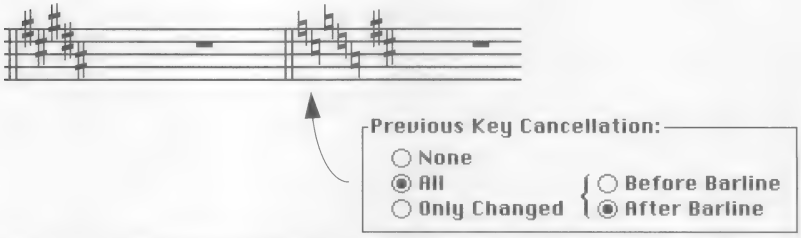


Figure 26.17: All Key Cancellation

If you click the **Only Changed** button, Overture changes keys and shows only those cancellations that are different than the previous key.

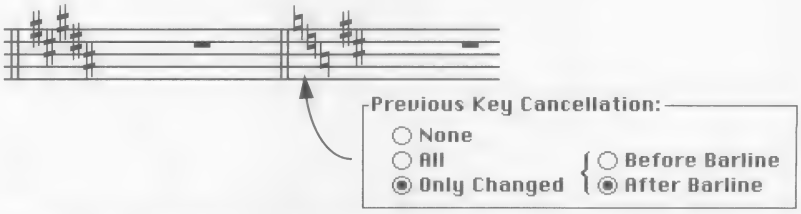


Figure 26.18: Changed Key Cancellation

If you select either the **All** or **Only Changed** options, you can decide whether or not you want the cancellation placed before or after the barline.

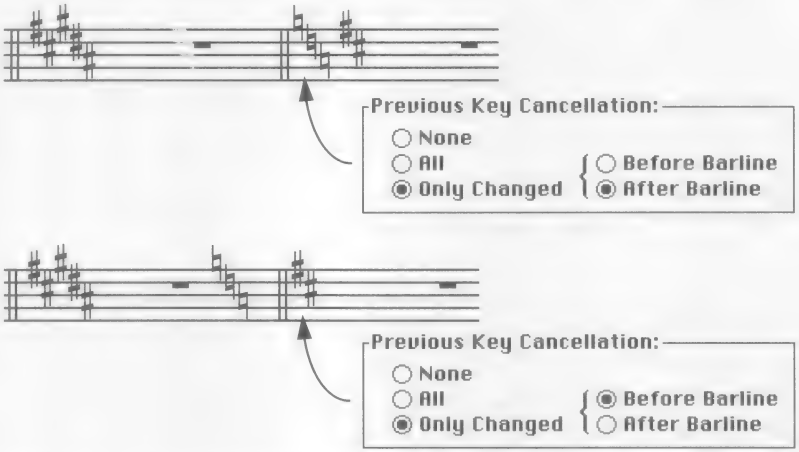


Figure 26.19: Key Cancellations After and Before Barlines

System Break Warning Option

Check this option if you want Overture to automatically provide a courtesy key change warning at the end of the previous system if the key change occurs at a system break.

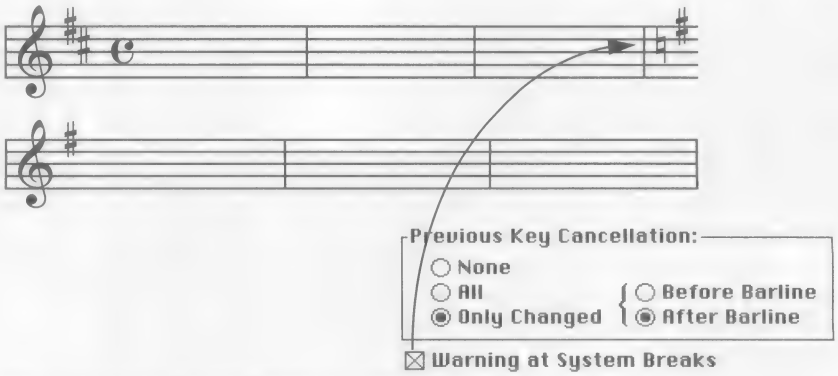


Figure 26.20: Key Change Warning at System Break

Using the Set Key Command

To insert a key signature into an Overture score:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Key.**
   Overture opens the Set Key Signature dialog box.
3. **Use the dialog box (discussed earlier) to define the desired key signature, then click the OK button.**
   Overture applies the key signature to the active measure and all remaining measures up to the next key signature change.

❑ Set Meter

Choose this command to specify a meter for the active measure (and all measures up to the next meter change). The active measure is the one that contains the insertion point. When you choose **Measures>Set Meter**, Overture opens the Set Meter dialog box.

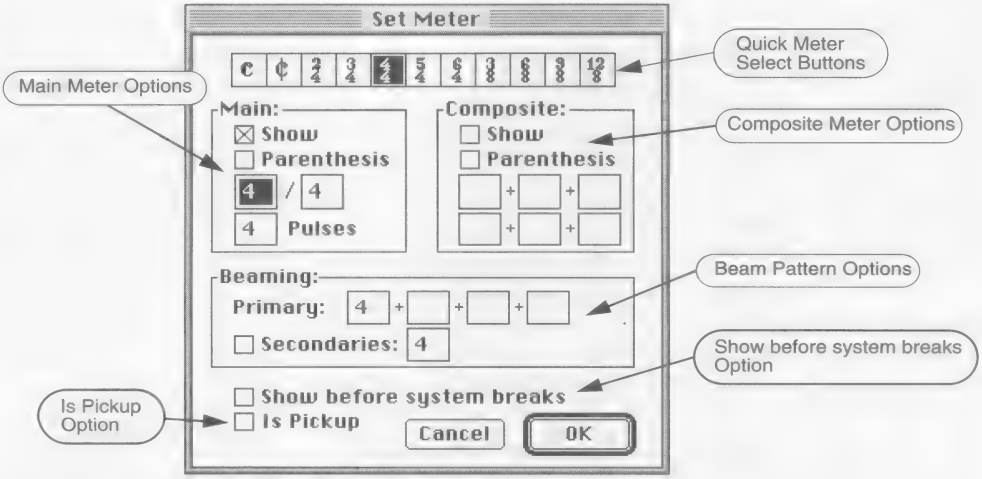


Figure 26.21: Set Meter Dialog Box

You can move the Set Meter dialog box around the desktop by dragging its title bar.

About the Set Meter Dialog Box

As shown in Figure 26.21, there are numerous elements in the Set Meter dialog box. These are described in the following sections:

Quick Meter Select Buttons

Click one of these buttons to quickly set the measure to one of these common meters.

Figure 26.22: Quick Meter Select Buttons

When you click a Meter Select button, Overture automatically selects a default number of pulses and a beaming pattern.

Main Meter Options

Use the Main Meter options to:

- set a time signature for the measure
- determine how Overture displays the time signature
- select the number of pulses in the measure.

Figure 26.23 shows the Main Meter options portion of the Set Meter dialog box.

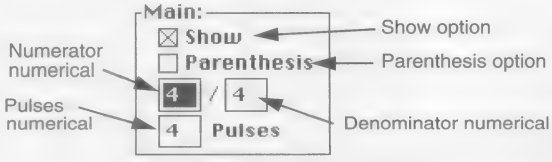


Figure 26.23: Main Meter Options

Check the **Show** option if you want Overture to show the inserted time signature. Generally, you'll want Overture to show the time signature unless you've created a composite meter and are showing it instead of the main meter.

Check the **Parenthesis** option if you want Overture to place the time signature in parenthesis.

Use the time signature's **Numerator numerical** to set the number of beats per measure.

Use the time signature's **Denominator numerical** to set the note value that receives one beat.

Use the **Pulses numerical** to set the number of pulses in a meter. The pulses numerical determines how many pulses (beats) are displayed in Overture's beat chart (see "Using Beat Charts" on page 53). It also affects the number of "clicks" heard when the metronome plays and the beaming pattern used by the measure.

Pulses are different than beats because pulses dictate the "feel" of a measure. For example, you could play a 6/8 measure as though it were three groups of eighth note pairs. The three groups make the measure feel as if it has three *pulses*.

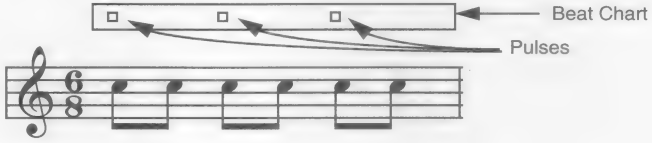



Figure 26.24: 6/8 Measure With Three Pulses

You could play that same 6/8 measure as though it were two groups of three eighth notes. The two groups make the measure feel as if it has two *pulses*.

Figure 26.25: 6/8 Measure With Two Pulses

Obviously, pulses are closely related to the measure's beaming pattern (as discussed in "Beam Pattern Options" on page 415).

Composite Meter Options

Use composite meters to sub-divide the measure's main meter into separate, smaller metrical groups.

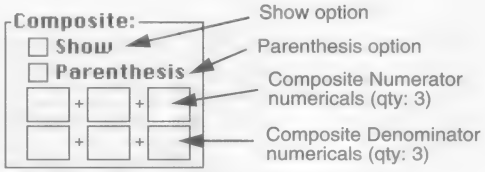


Figure 26.26: Composite Meter Options

Check the **Show** option if you want Overture to show the specified composite time signature. Often, you'll want to hide the main time signature when showing a composite time signature (do this by un-checking the Main Meter Show option).

Check the **Parenthesis** option if you want Overture to place the composite time signature in parenthesis. Use parenthesis if you're also going to show the main time signature.

Overture lets you create composite meters of up to three groups. Use the **Composite Numerator** and **Composite Denominator** numericals to define each of the composite groupings.

For example, if you create a 4/4 score, but want each measure performed in an unorthodox manner (such as 3/8 + 2/8 + 3/8), you would create a composite meter like the one shown in Figure 26.27.

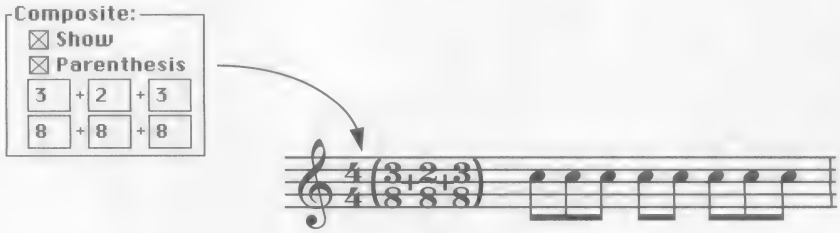



Figure 26.27: Composite Meter Example

Notice the special beaming pattern that is required to convey the rhythmic feel of the composite meter. Beaming patterns are discussed in the following section.

Beam Pattern Options

Beams create a visual representation of a measure's meter and its internal rhythmic divisions. Use the Set Meter dialog box's Beam Pattern options to define how you want Overture to beam notes.

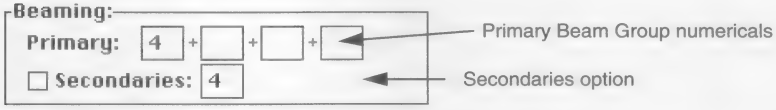


Figure 26.28: Beam Pattern Options

Use the four **Primary Beam Group numericals** to set the pattern in which notes are beamed. For example, in a 4/4 measure, a pattern of 4+4 automatically beams together the first four eighth notes, then the last four eighth notes.

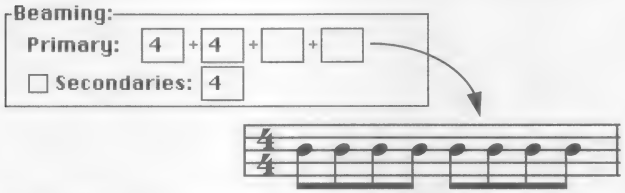


Figure 26.29: 4 + 4 Beaming Pattern

As another example, in a 4/4 measure, a pattern of 3+2+3 automatically beams together the first three eighth notes, then the middle two, then the last three eighth notes.

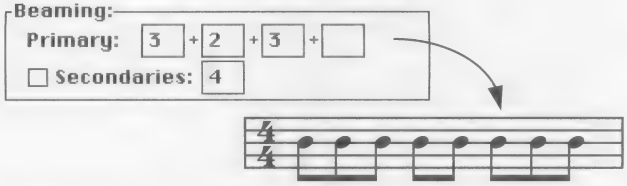



Figure 26.30: 3 + 2 + 3 Beaming Pattern

You don't have to enter every element of a steady beaming pattern. For example, to enter a beaming pattern of 2+2+2+2, you only have to enter the first 2.

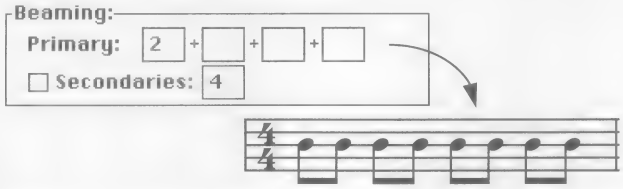


Figure 26.31: Steady Beaming Pattern

Secondary beams are the additional beams used to indicate 16th notes, 32nd notes, and so on.

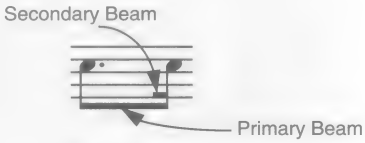


Figure 26.32: Primary & Secondary Beams

Check the **Secondaries** option if you want secondary beams to break at a specified number of notes, thus giving a more accurate picture of the internal rhythm of a measure.

In Figure 26.33, the measure on the left shows a string of sixteenth notes with unbroken secondary beams. The measure on right shows the same string of sixteenth notes with the **Secondaries** option checked and set for "2"—notice how the sixteenth note beams break into two-note groups.

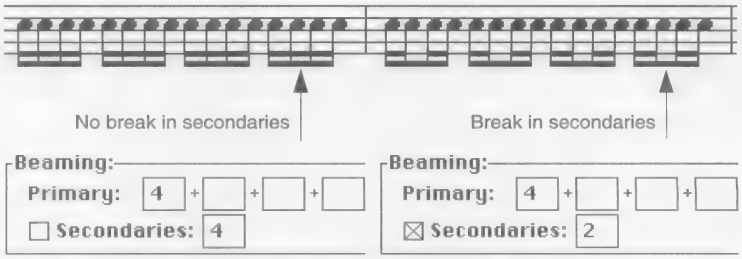


Figure 26.33: Breaking Vs. Non-Breaking Secondary Beams

The "Show Before System Break" Option

Check this option if you want Overture to automatically provide a courtesy meter change warning at the end of the previous system if the meter change occurs at a system break.

Figure 26.34 illustrates the difference between enabling and disabling this option. Notice that when the option is disabled (top example), the top system gives no warning of the impending change in meter. In the bottom example, the top system gives warning of the meter change.

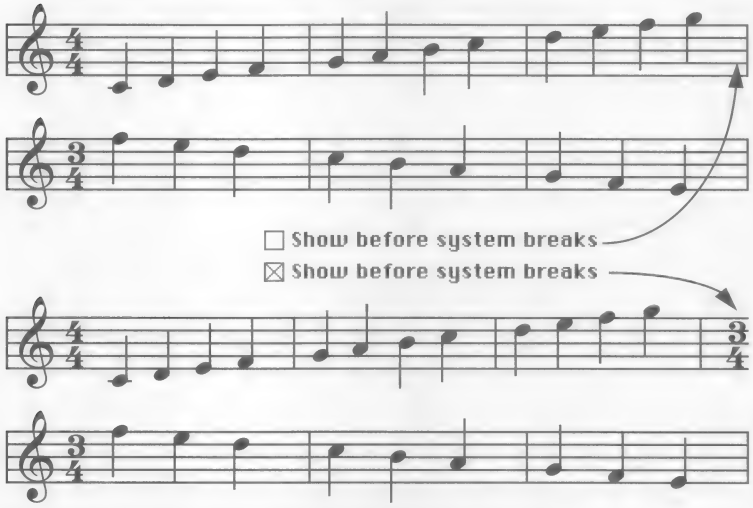


Figure 26.34: Showing Meter Change Before System Break

The "Is Pickup" Option

Check this option if you want Overture to recognize the active measure as a pickup measure.

☐ Is Pickup

IMPORTANT: Unlike other elements in the Set Meter dialog box, the "Is Pickup" option applies *only* to the *active* measure. This way you can define one measure as a pickup measure without defining the following measure as standard.

When you define a measure as a pickup measure, the following things occur:

- Overture right-justifies the notes in the measure.
- When Overture plays a pickup measure, it plays the measure exactly as written.

  For example, if you created a pickup measure in 4/4 time that had only two quarter notes, Overture would play the two quarter notes, then play the next measure immediately without waiting two additional beats.

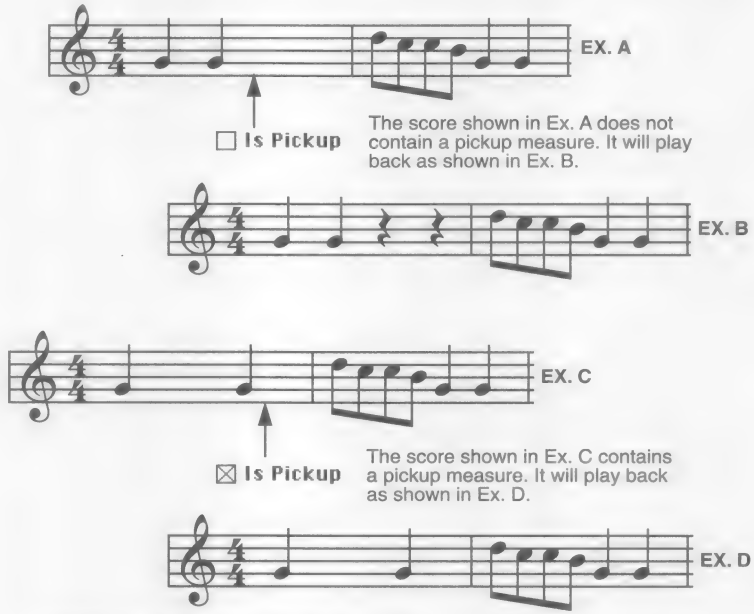

EX. A
☐ Is Pickup
The score shown in Ex. A does not contain a pickup measure. It will play back as shown in Ex. B.
EX. B
EX. C
☒ Is Pickup
The score shown in Ex. C contains a pickup measure. It will play back as shown in Ex. D.
EX. D

Figure 26.35: Pickup Measure Example

- Overture ignores pickup measures when numbering measures in a score. To learn about measure numbers, see "Set Numbers" on page 429.
- Overture ignores pickup measures when searching for incorrect rhythms. To learn how to search an Overture score for incorrect rhythms, see "Incorrect Rhythms" on page 477.

NOTE: Rebarring scores will destroy pickup measures. If you ask Overture to rebar a score across pickup measures, it will ask if you really want to rebar the score. To learn about rebarring a score, see "Rebar" on page 433.

Using the Set Meter Command

To insert a meter change into an Overture score:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Meter.**

   Overture opens the Set Meter dialog box.
3. **Use the dialog box (discussed earlier) to define the meter and its beaming options, then click the OK button.**

   Overture applies the new meter to the active measure and all remaining measures up to the next meter change.

❑ Set Tempo

Choose this command to specify a tempo for the active measure (and all measures up to the next tempo change). The active measure is the one that contains the insertion point. When you choose **Measures>Set Tempo**, Overture opens the Set Tempo dialog box.

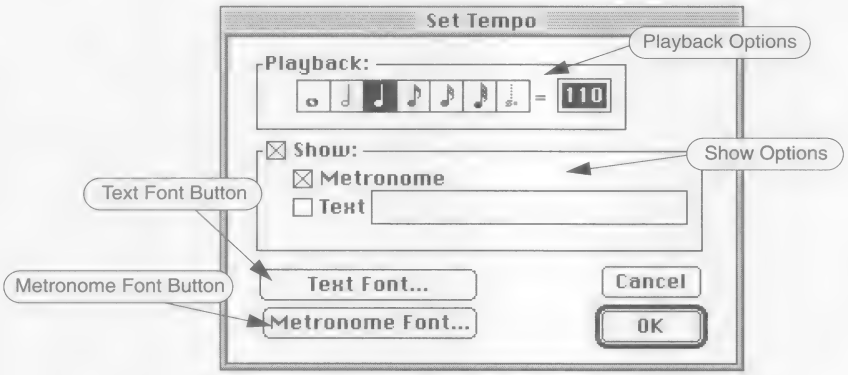


Figure 26.36: Set Tempo Dialog Box

You can move the Set Tempo dialog box around the desktop by dragging its title bar.

About the Set Tempo Dialog Box

Use the Set Tempo dialog box to define:

- the number of beats per minute for your new tempo.
- the note value of the beat.

You can also use the dialog box to apply the tempo to MIDI playback and to show the tempo in your score (either as a metronome value, or as a text description).

As shown in Figure 26.36, there are numerous elements in the Set Tempo dialog box. These are described in the following sections.

Playback Options

Use the Playback Options portion of the Set Tempo dialog box to define a tempo.

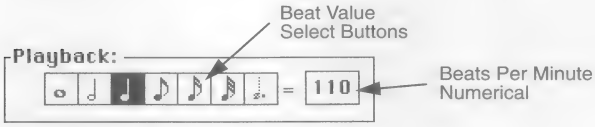


Figure 26.37: Playback Options

Use the **Beats Per Minute** numerical to enter the number of beats you want in a minute.

Click one of the **Beat Value Select** buttons to define the value of a beat. For example, 100 quarter-note beats per minute is twice the tempo as 100 eighth-note beats per minute.

Show Options

Use the Show Options portion of the Set Tempo dialog box to determine if you want Overture to display the tempo and, if so, how you want it displayed.

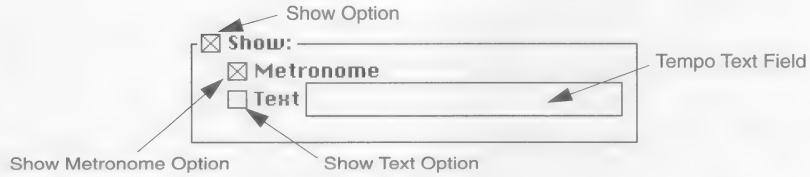


Figure 26.38: Show Options

Check the **Show** option if you want Overture to display the tempo in your score.

Check the **Show Metronome** option if you checked **Show** and you want Overture to display the tempo as an actual number of Beats per Minute.

Check the **Show Text** option if you checked **Show** and you want Overture to display the tempo as user-specified text.

If you selected the **Show Text** option, use the **Tempo Text Field** to enter the text you want displayed in your score.

Figure 26.39 illustrates the difference between the **Show Metronome** and **Show Text** options.

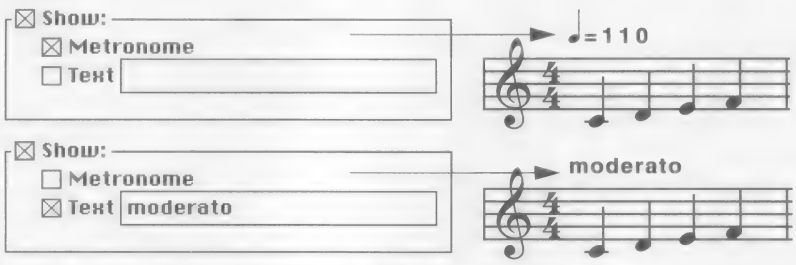


Figure 26.39: Showing Tempos as Metronome Values and Text

Notice that you can show metronome and text values simultaneously. This is particularly convenient if you want to show tempo markings made up of both text and metronome values. For example, assume you configured the Set Tempo dialog box as shown in Figure 26.40.

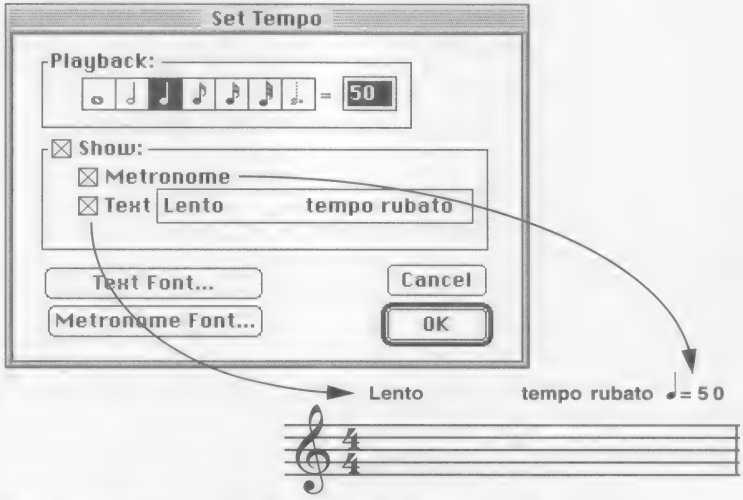


Figure 26.40: Set Tempo to Show Both Metronome and Text

You can edit either type of tempo marking independently of the other. As shown in Figure 26.41, the metronome marking was dragged into the space left for it in the Text area.

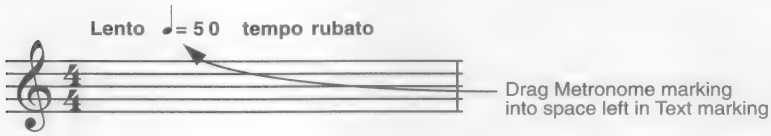


Figure 26.41: Combined Metronome & Text Tempo Markings

Font Buttons

There are two font buttons:

- **Text Font button**: Use this button to open a dialog box in which you select the font that Overture uses to display the desired Tempo Text in the score.
- **Metronome Font button**: Use this button to open a dialog box in which you select the font that Overture uses to display metronome (beats per minute) markings in the score.

For a detailed discussion of the Select Font dialog box, see "Font Button" on page 432.

Using the Set Tempo Command

To set a tempo change into an Overture score:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Tempo.**

   Overture opens the Set Tempo dialog box.
3. **Use the dialog box (discussed earlier) to enter a tempo and select viewing options, then click the OK button.**

   Overture applies the tempo to the active measure and all remaining measures up to the next tempo change.

Editing Tempo

To reposition any tempo mark in the Score window:

1. **Move the Arrow Cursor over the tempo mark you wish to move.**
   The cursor changes into a Drag Cursor.
2. **Drag the tempo mark to the desired position.**
   Moving tempo marks only affect where tempo is displayed; it does not affect the actual tempo of the music.

To open the Set Tempo dialog box and change an existing tempo:

1. **Click in the desired measure and choose Measures>Set Tempo.**
   Alternately, if the tempo is shown in the score, you can double-click the tempo mark to open the Set Tempo dialog box.

❑ Set Repeats

Choose this command to attach repeat and jumper text to a measure. When you choose **Measures>Set Repeats**, Overture opens the Set Repeats dialog box.

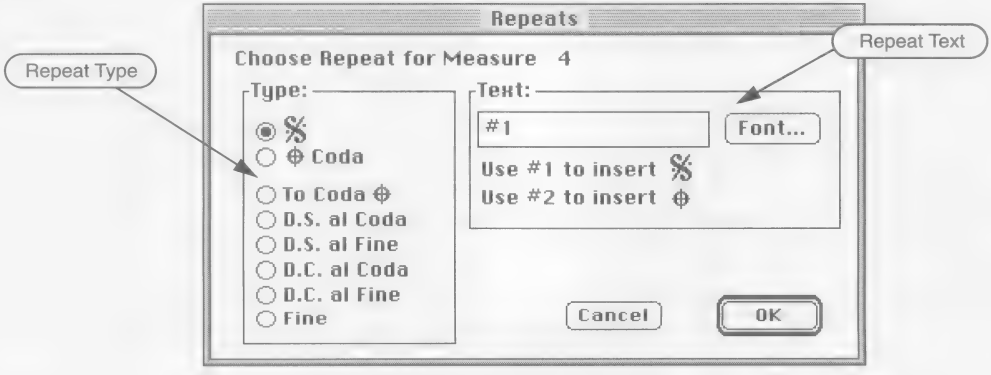


Figure 26.42: Set Repeats Dialog Box

You can move the Set Repeats dialog box around the desktop by dragging its title bar.

About the Set Repeats Dialog Box

As shown in Figure 26.42, there are two areas in the Set Repeats dialog box:

- **Repeat Type**: Use this area to select from among the most commonly used repeats.
- **Repeat Text**: Use this area to modify the text used by one of the selected Repeat Types.

Each of these areas is described in the following sections.

Repeat Type

Overture offers eight default repeat notation options.

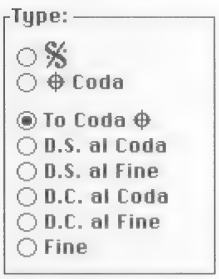


Figure 26.43: Repeat/Ending Types

When you select one of these options, Overture enters default text into the Text area (described in "Text Editing" on page 427). The following list discuss each Type option:

- : Use this notation in conjunction with either the *D.S. al Coda* or *D.S. al Fine* options. Overture places this symbol at the beginning of the active measure. When the performer sees a *D.S.* symbol in a score, they know to jump to the measure containing this symbol.

- **To Coda** : Use this notation in conjunction with either the *D.S. al Coda* or *D.C. al Coda* option. Overture places this symbol at the beginning of the active measure. When the performer sees this symbol, they're to jump immediately to the Coda section.

- **⊕ Coda**: Use this notation in conjunction with the *To Coda* symbol. Overture places the Coda symbol at the beginning of the active measure. When the performer sees a *To Coda* symbol in the score, he should jump to the beginning of the measure containing the Coda symbol.

- **Fine**: Use this notation in conjunction with either the *D.C. al Fine* or *D.S. al Fine* options. Overture places the *Fine* symbol at the end of the active measure. The *Fine* indicates that this measure is the final measure in the score.

- **D.C. al Coda**: Use this notation to indicate that, when the performer finishes the measure, they're to jump back to the top of the piece and play to the "To Coda" sign; at which point, they're to jump to the Coda section (indicated by the "Coda" notation).

When you select this option, Overture enables the Target area's "Next time jump to measure n" numerical. Overture automatically enters a value of "1" since, normally, the top of the score is measure number 1. If you've modified measure numbers such that the first measure is not number 1, then you'll have to change the "Next time jump to measure n" numerical to enter the actual measure number of the first bar in the score.

- **D.C. al Fine**: Use this notation to indicate that, when the performer finishes the measure, they're to jump back to the top of the piece and play to the *Fine* sign.

- **D.S. al Coda**: Use this notation to indicate that, when the performer finishes the measure, they're to jump back to the measure containing the "segno", then play through to the "To Coda" sign; at which point, they're to jump to the Coda section (indicated by the "Coda" notation).

- **D.S. al Fine**: Use this notation to indicate that, when the performer finishes the measure, they're to jump back to the top of the measure containing the "segno", then play to the *Fine* sign.

MIDI NOTE: If the **Options>Play Style>Repeats** option is checked, Overture will recognize and play all default repeat markings discussed above. You must enter all the necessary repeat markings in all the required measures, just as you would for live performers.

Text Editing

When you select one of the eight default **Type** notations, Overture automatically fills the **Text** area with default text. This is the text that will appear over (or under) the active measure when you click the dialog's **OK** button.

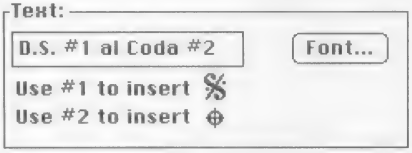


Figure 26.44: Text Editing Area

Overture attaches any text from this area to the active measure. Additionally, Overture allows you to enter either a Segno symbol or a Coda symbol by typing "#1" or "#2", respectively.

For example, when the text box says "D.S. #1 al Coda #2", Overture creates the ending notation shown in Figure 26.45.

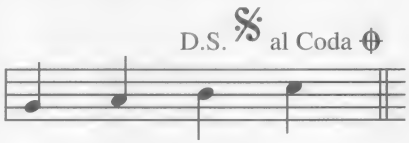


Figure 26.45: Showing Signs

If you change the text box to read "D.S. al Coda", Overture creates the ending notation shown in Figure 26.46.

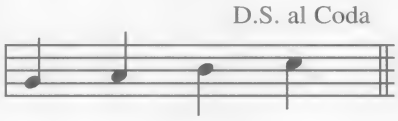


Figure 26.46: Hiding Signs

Click the **Font** button to open the Set Font dialog box. Use the Set Font dialog box to select the font used to display repeat text. For more information about the Set Font dialog box, see "Font Button" on page 432.

❑ Set Numbers

Choose this command to specify a measure numbering and display format beginning with the active measure and continuing to the next numbering change. The active measure is the one that contains the insertion point. When you choose the **Set Numbers** command, Overture produces the Set Measure Numbers dialog box.

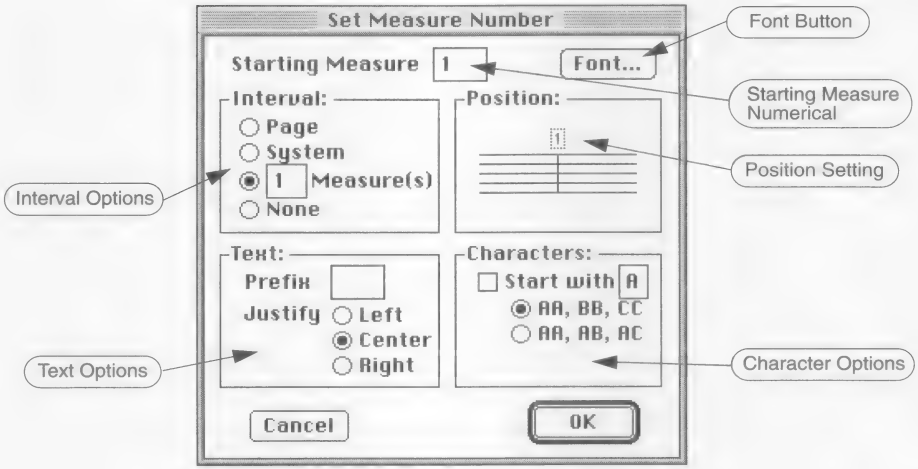


Figure 26.47: Set Measure Numbers Dialog Box

You can move the Set Measure Numbers dialog box around the desktop by dragging its title bar.

About the Set Measure Numbers Dialog Box

As shown in Figure 26.47, there are numerous elements in the Set Measure Numbers dialog box. These are described in the following sections.

Starting Measure Numerical

Use the Starting Measure numerical to enter the measure number of the active measure. This is useful if, for example, the current Overture score is a continuation of a different score and does not start with measure #1.

NOTE: Pickup measures are not included in the measure numbering sequence. For more information about pickup measures, see "The "Is Pickup" Option" on page 417.

Position Setting

Use the Position Setting to position measure numbers. Overture places all measure numbers in the same relative position in the score (later, you can drag individual measure numbers to change their positions). Drag the small number "1" to show Overture where you want it to place all measure numbers.

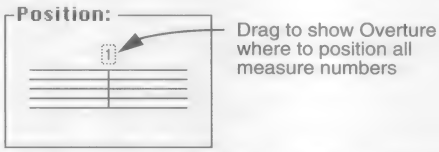


Figure 26.48: Setting Position of Measure Numbers

Interval Options

Use this set of radio buttons to tell Overture how frequently you want measure numbers to appear throughout your score.

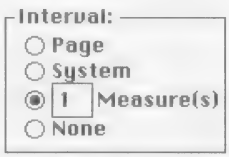


Figure 26.49: Interval Options

If you click the **Page** button, Overture places measure numbers over the first measure at the top of the first system on each page.

If you click the **System** button, Overture places measure numbers over the first measure at the top of each system.

If you click the **n Measures** button, Overture places measure numbers at a user-defined interval. Use the corresponding numerical to enter the desired interval between measure numbers.

If you click the **None** button, Overture puts no measure numbers into a score. Select this option if you want to stop displaying measure numbers (or if you want to hide them for a while).

Text Options

Use the Text Options portion of the Set Measure Numbers dialog box to justify measure numbers and to enter an optional prefix.

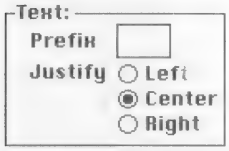


Figure 26.50: Text Options

Use the Prefix numerical to enter up to two characters to use as a prefix for the active measure.

Select one of the Justify options to tell Overture whether you want to place measure numbers to the **Left**, **Center** or **Right** of the Position Setting.

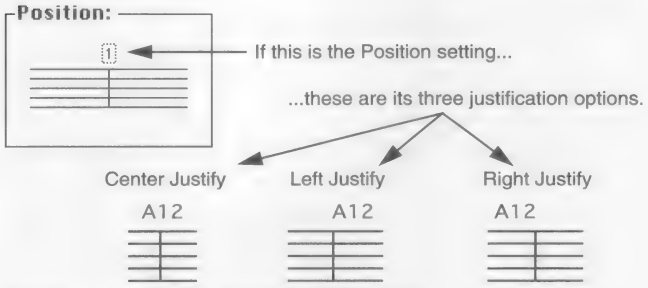


Figure 26.51: Measure Number Justifications

Character Options

Use this portion of the Set Measure Numbers dialog box if you want Overture to number measures with letters rather than numbers.

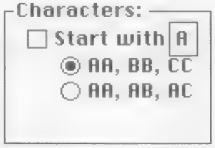


Figure 26.52: Character Options

Check the **Starts with** option if you want Overture to indicate measures with letters rather than numbers. Use the text entry field to type the letter you want applied to the active measure.

If you click the **AA, BB, CC** button, Overture follows measure "Z" with measure "AA", then measure "BB", etc.

If you click the **AA, AB, AC** button, Overture follows measure "Z" with measure "AA", then measure "AB", etc.

Font Button

Click this button to open the Select Font dialog box. Use the dialog box to select the font that Overture uses to display measure numbers.

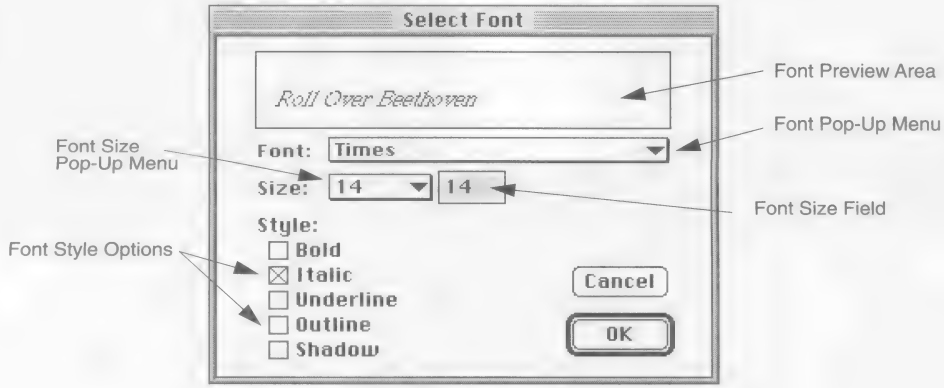


Figure 26.53: Select Font Dialog Box

As shown in Figure 26.53, there are numerous elements in the Select Font dialog box. These are described, below:

- **Font Pop-Up Menu**: Press and hold the mouse here to select a font from the pop-up menu.
- **Font Size Pop-Up Menu**: Press and hold the mouse here to select a font size from the pop-up menu.
- **Font Size Field**: Use this numerical to enter a font size that's not included in the Font Size Pop-Up Menu.
- **Font Style Options**: Check those style options you want applied to the selected font.
- **Font Preview Area**: View your font selections in this area.

Using the Set Numbers Command

To create a measure numbering format:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Numbers.**

   Overture opens the Set Measure Numbers dialog box.
3. **Use the dialog box (discussed earlier) to specify a measure numbering format, then click the OK button.**

   Overture numbers measures as requested, beginning with the active measure and continuing until it sees a measure requesting a different numbering format.

❑ Rebar

Choose this command to rebar the score beginning with the active measure and continuing to the end of the score. Use the **Rebar** command to assure that your score contains the correct number of beats in every measure.

This command is particularly useful if:

- you inserted or deleted a note or rest
- changed meters after entering notes

When you choose the **Rebar** command, Overture analyzes the active measure and, if necessary, moves the barline so that the measure contains the correct number of beats as defined by its meter. It then analyzes each of the following measures until the end of the score. Any "left over" beats are, therefore, confined to the final measure in the score.

If, for example, the first measure has too *few* notes or rests, Overture moves the necessary number of beats from the beginning of the second measure to the end of the first measure. On the other hand, if the first measure has too *many* notes or rests, Overture moves the necessary number of beats from the end of the first measure to the beginning of the second measure.

Overture always divides any notes or rests as required. For instance, if a measure is short an eighth note, and the first note in the next measure is a quarter note, Overture splits the quarter note into two tied eighth notes; the first eighth note appears at the end of the first measure, and the second eighth note appears at the beginning of the second measure.

NOTE: The **Rebar** command does not affect MIDI playback, but the Graphic window updates to show the new position of bar lines.

❑ Multi Measure Rest

Choose this command to group a specified number of "empty" measures into a single measure with multi-measure rest notation. When you choose the **Multi Measure Rest** command, Overture opens the Set Multi Measure Amount dialog box.

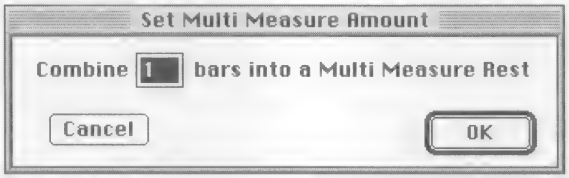


Figure 26.54: Set Multi Measure Amount Dialog Box

This dialog box contains only one numerical. Use it to enter the number of measures you wish to group into a multi measure rest. The grouping always begins with the active measure (the one containing the insertion point).

You can move the Set Multi Measure Amount dialog box around the desktop by dragging its title bar.

Using the Multi Measure Rest Command

To create a multi measure rest:

1. **Using the Arrow Cursor, click within the first measure you wish to group into a multi measure rest.**

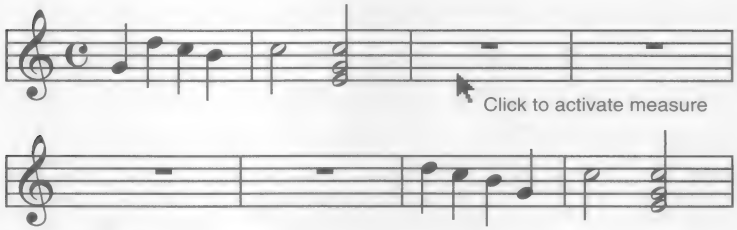



Figure 26.55: Sample Music

2. **Choose Measures>Multi Measure Rest.**
   Overture open the Set Multi Measure Amount dialog box.
3. **In the dialog box, enter the number of measures you want to group into a multi measure rest (including the active measure).**
   In the example shown in Figure 26.55, you want the multi measure rest to be four bars long (the current measure plus the three measures following it).
4. **Click the OK button.**
   Overture creates a multi measure rest of the specified length.

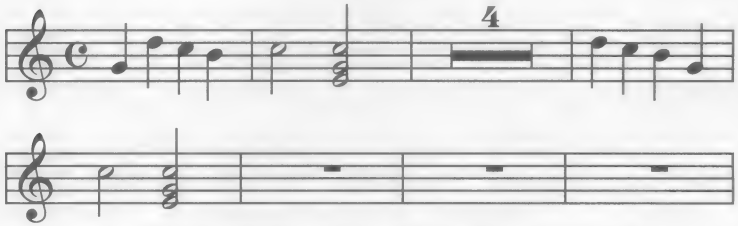
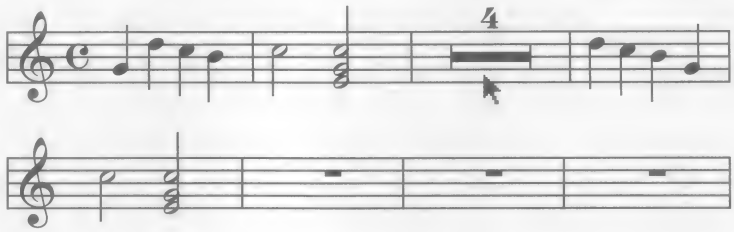



Figure 26.56: Sample Music with Newly Created Multi Measure Rest

To expand a multi measure rest:

1. **Click in the multi measure rest you wish to expand.**

2. **Choose Measures>Multi Measure Rest.**
   Overture open the Set Multi Measure Amount dialog box.
3. **In the dialog box, enter the number "1" then click the OK button.**
   Overture expands the multi measure rest to show all measures in the score.

❑ Fill in Rests

When you choose this command, Overture fills in any missing beats in the active measure with rests. The active measure is the one that contains the insertion point.

For example, assume you had the music example shown in Figure 26.57, and that you wanted to fill in the rest of the measure with rests.

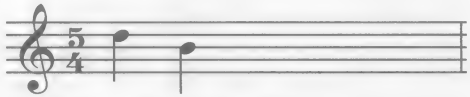


Figure 26.57: Incomplete Measure

To do so:

1. **Click within the measure to make it the active measure.**
2. **Choose Measures>Fill in Rests.**
   Overture fills in the measure with the necessary rests.

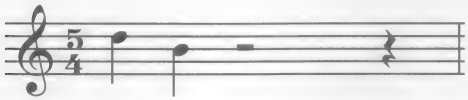


Figure 26.58: Measure Complete with Rests

This is also a quick way to insert rests into any blank measures.

❑ Justify

When you choose this command, Overture calculates a *new* Beat Chart based on the note values contained in the measure(s) and on the spacings assigned to them by the current Allotment Table.

Justifying a measure causes the notes within it to change their relative spacings by calculating a new Beat Chart (based on the current Allotment Table). This greatly improves legibility, though some collision of note heads may still occur since this command does not change the *width* of a measure, only the spacing of notes within it.

To justify notes in a measure:

1. **Find the measure(s) you wish to justify.**
   The example shown in Figure 26.59 contains auto-positioned notes (that is, they align with the existing Beat Charts) that have not yet been justified.

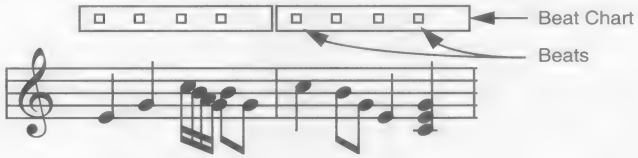



Figure 26.59: Sample Music

2. **Activate the measure you wish to justify by clicking a blank space within it.**
   If you wish to justify many measures simultaneously, simply command-click a note in each measure you wish to justify—all measures with selected notes will be affected by the **Justify** command.

3. **Choose Measure>Justify.**
   Overture calculates new Beat Charts based on the note values and the spacing assigned to them by the current Allotment Table.

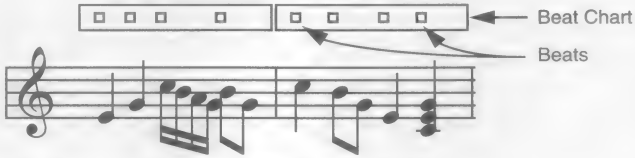


Figure 26.60: Sample Music After Justification

Compare the Beat Charts shown in Figure 26.60 with those in Figure 26.59. Notice the modified spacing of the beats and the consequent change in note spacing.

If you need to brush up on your knowledge of Beat Charts, see "Using Beat Charts" on page 53. You'll find a detailed discussion about Allotment Tables in "Allotment Table" on page 333.

IMPORTANT: Overture can automatically space notes using either **Options>Auto Position**, **Measures>Justify**, or **Score>Recalc Layout**. All three of these commands affect note spacing differently. To learn the differences between them, see "Automatic Positioning" on page 56.

CHAPTER 27: Notes Menu

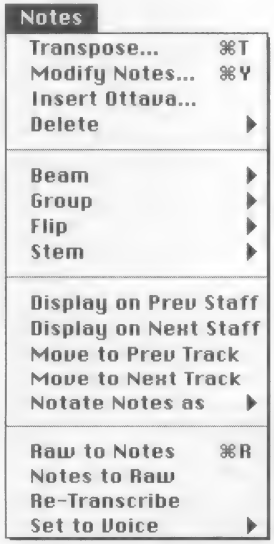


Figure 27.1: Notes Menu

Use the **Notes** menu commands to perform many common Overture tasks such as: modifying notes; transposing; beaming; grouping; converting between traditional notation and raw MIDI data, and more. The following sections discuss each command in detail.

❑ Transpose

Choose this command to transpose a selection of notes. When you choose the **Transpose** command, Overture produces the Transpose dialog box.

Figure 27.2: Transpose Dialog Box

You can move the Transpose dialog box around the desktop by dragging its title bar.

NOTE: The **Transpose** command does not transpose staves that notate tablature or percussive tracks.

About the Transpose Dialog Box

The left half of the dialog box has two radio buttons where you can select the type of transposition you would like to perform:

- **Diatonic**—select this type of transposition to raise or lower notes by a certain number of steps within the current scale. For example, in the C major scale, the "D" note is one step above the "C" note, but in the D major scale, the "D" note is one step above the "C#" note. Seven diatonic steps always equals one octave.
- **Chromatic**—select this type of transposition to raise or lower notes by an exact number of half steps. Chromatic transposition does not depend upon the key signature of the selection. For example, a "D" note is always two steps above a "C" note no matter what key you're using. Twelve chromatic steps always equals one octave.

The right half of the dialog box has two radio buttons that you use to select transposition direction.

- **Up**—select this direction to transpose the selected notes *up* in pitch.
- **Down**—select this direction to transpose the selected notes *down* in pitch.

Use the **Number of steps** field to enter the desired amount of transposition. Remember that the definition of a "step" changes depending on whether you select diatonic or chromatic transposition. If, for example, your score is in the key of C major and you transpose the "C" note up 3 *diatonic* steps, it will become an "F" note. If, however, you transpose that same "C" note up 3 *chromatic* steps, it will become an "Eb" note.

Using the Transpose Command

To transpose a selection of notes in your score:

1. **Select the notes you wish to transpose.**
   Note selection techniques are discussed in "Selecting Notation Symbols" on page 36.
2. **Choose Notes>Transpose.**
   The Transpose dialog box appears.
3. **Click the radio button next to the type of transposition you desire.**
4. **Click the radio button next to the direction you want to transpose.**
5. **Type the number of steps you want to transpose the selection.**
6. **Click the OK button.**
   Overture transposes your selected notes.
   If you perform a chromatic transposition, Overture automatically spells all notes and accidentals correctly with respect to the key signature.

❑ Modify Notes

Choose this command to alter various MIDI playback attributes of the selected notes. When you choose the **Modify Notes** command, Overture produces the Modify Notes dialog box.

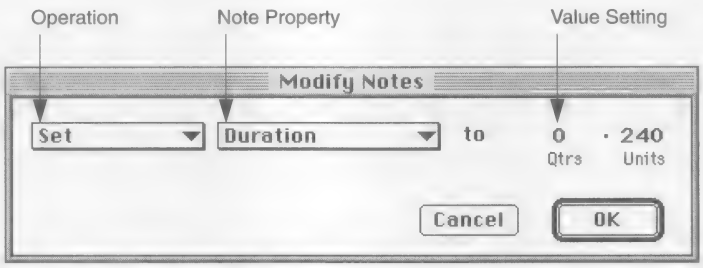


Figure 27.3: Modify Notes Dialog Box

You can move the Modify Notes dialog box around the desktop by dragging its title bar.

> **NOTE**: This command affects only the MIDI playback of notes, not their appearance in the score. To hear any edits you make to MIDI data, Overture must use the **As Recorded** play style (as selected in the **Play Style** submenu in the **Options** menu). See "Play Style" on page 487 for more information.

About the Modify Notes Dialog Box

The Modify Notes dialog box contains three parameters:

- the Operation pop-up menu
- the Note Property pop-up menu
- the Value Setting

Each of these parameters is explained in the following three sections.

The Modify Notes dialog box always reads like a sentence. For instance, the dialog box shown in Figure 27.3 reads "Set duration to 240 units".

Note Property Pop-Up Menu

Use the Note Property pop-up menu to select which note property you want to modify. Click the current note property and select a new one from the pop-up menu.

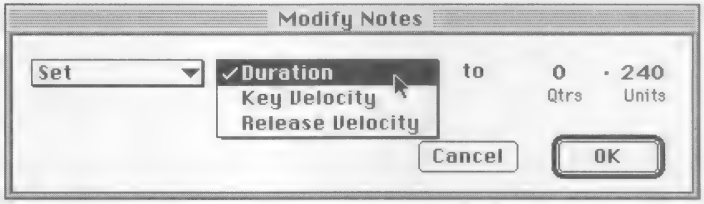


Figure 27.4: Choosing A Note Property

The following note properties are available in the Modify Notes dialog box:

- **Duration**—selecting this causes the Modify Notes command to change the durations of selected notes. The amount of change is determined by the Operation pop-up menu and the Value Setting.
- **Key Velocity**—selecting this causes the Modify Notes command to change the key velocities of selected notes. The amount of change is determined by the Operation pop-up menu and the Value Setting.
- **Release Velocity**—selecting this causes the Modify Notes command to change the release velocities of selected notes. The amount of change is determined by the Operation pop-up menu and the Value Setting.

Operation Pop-Up Menu

Use the Operation pop-up menu to select *how* you want to modify a note property. Click the current operation and select a new operation from the pop-up menu.

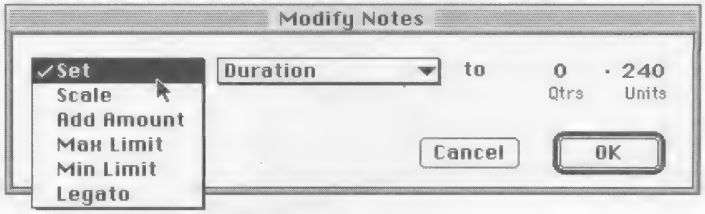


Figure 27.5: Choosing An Operation

The following operations are available in the Modify Notes dialog box:

- **Set**—Select this operation to set the note property of all selected notes to the exact value indicated in the Value Setting.

  For example, if the note property is "Key Velocity" and the Value Setting is "64", then selecting "Set" changes all selected note velocities to 64.

- **Scale**—Select this operation to multiply the note property of all selected notes by the percentage shown in the Value Setting. The Value Setting ranges from 0%-999% when you select this operation. Velocities will always be limited to a range of 1 to 127.

  For example, if the note property is "Duration" and the Value Setting is "50%", then selecting "Scale" changes all selected note durations to half their current value.

- **Add Amount**—Select this operation to add or subtract the Value Setting from the note property of the selected notes. The Value Setting ranges from -127 to 127 when you select this operation.

  For example, if the note property is "Key Velocity" and the Value Setting is "+10", then selecting "Add Amount" increases the velocity of all selected notes by a value of 10.

  To set whether you want to add or subtract the indicated amount, click the "+" sign to turn it into a "-"; click the "-" to turn it into a "+".

- **Max Limit**—Select this operation to restrict the note property of all selected notes to the maximum limit indicated in the Value Setting. Any note properties with values above the specified limit are lowered to the limit, and any note properties with values below the specified limit remain unchanged.

  For example, if the note property is "Key Velocity" and the Value Setting is "100", then selecting "Max Limit" limits the maximum velocity of any selected note to a value of 100. Any notes with original velocities greater than 100 get set to a value of 100, and notes with original velocities less than 100 are unaffected.

- **Min Limit**—Select this operation to restrict the note property of all selected notes to the minimum limit indicated in the Value Setting. Any note properties with values below the specified limit are raised to the limit, and any note properties with values above the specified limit remain unchanged.

  For example, if the note property is "Key Velocity" and the Value Setting is "50", then selecting "Min Limit" limits the minimum velocity of any selected note to a value of 50. Any notes with original velocities less than 50 get set to a value of 50, and any notes with original velocities greater than 50 are unaffected.

- **Legato**—This operation works only when the note property is set to "Duration". Select this operation to set the duration of each selected note so that it extends a certain percentage of the way to the next note. Use the Value Setting to set the percentage.

  For example, if the note property is "Duration" and the Value Setting is "50%", then selecting "Legato" changes all selected note durations to half their natural values. Quarter notes have the duration of eighth notes (240 units), eighth notes have the duration of sixteenth notes (120 units), etc.

Value Setting

Use the Value Setting to define the amount that the selected operation will act upon the note property.

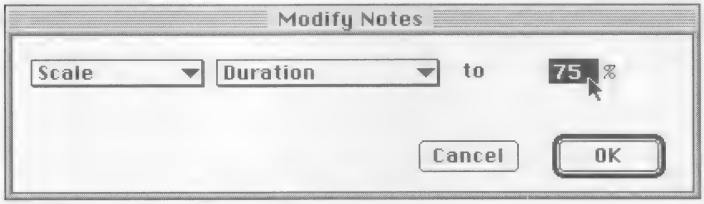


Figure 27.6: Choosing A Value

The Value Setting changes depending on which operation and which note property you've selected. See "Operation Pop-Up Menu" on page 443 for more information about how various operations and note properties affect the Value Setting.

Using the Modify Notes Command

To modify the MIDI playback of selection notes in your score:

1. **Select the notes you wish to modify.**
   Note selection techniques are discussed in "Selecting Notation Symbols" on page 36.
2. **Choose Notes>Modify Notes.**
   The Modify Notes dialog box appears.

3. **Select the desired note property from the Note Property pop-up menu.**
4. **Select the desired operation from the Operation pop-up menu.**
5. **Use the Value Setting numerical to set the desired value for the selected operation.**
6. **Click the OK button.**
   Overture modifies the MIDI note data of the selected notes.

❑ Insert Ottava

Choose this command to place an Ottava sign over or under the selected notes. When you choose the **Insert Ottava** command, Overture produces the Insert Ottava dialog box.

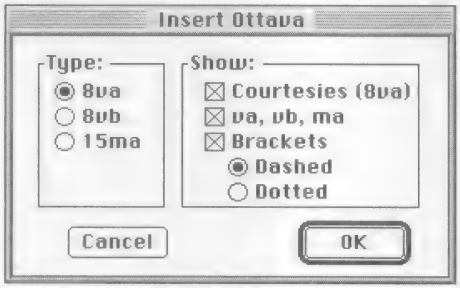


Figure 27.7: Insert Ottava Dialog Box

You can move the Insert Ottava dialog box around the desktop by dragging its title bar.

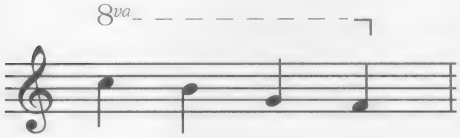
NOTE: MIDI playback recognizes ottava markings and transposes notes accordingly.

About the Insert Ottava Dialog Box

The left half of the dialog box has three radio buttons where you can select the type of ottava sign you wish to insert:

- **8va**—select this type to insert an ottava sign over the selected notes. An 8va ottava sign indicates that notes under the sign are to be played one octave higher than written.
- **8vb**—select this type to insert an ottava sign under the selected notes. An 8vb ottava sign indicates that notes over the sign are to be played one octave lower than written.
- **15ma**—select this type to insert an ottava sign over the selected notes. A 15ma ottava sign indicates that notes under the sign are to be played two octaves higher than written.

The right half of the dialog box has a series of check boxes and radio buttons that you use to determine the appearance of the inserted ottava sign. These options are described as follows:

- **Courtesies (8va)**—if an ottava sign extends across more than one line, checking this option causes a "courtesy" mark to be placed in parentheses at the beginning of each additional line.
- **va, vb, ma**—checking this option places the va, vb, or ma indications after the transposition number in the inserted ottava sign.
- **Brackets**—checking this option places a bracket after the ottava sign that extends all the way to the end of the selected region, where it ends in a downstroke to indicate the end of the passage.

You should always use brackets when an ottava sign extends over more than one note. If your ottava sign applies to only a single note, you should not check the brackets option.

There are two types of brackets: **Dashed** and **Dotted**. Select the dashed option if you want your bracket to be a dashed lines. Select the dotted option if you want your bracket to be a dotted line.

Using the Insert Ottava Command

To place an ottava mark in your score:

1. **Using the Arrow Cursor, click the first note in the passage to select it (highlighting it).**
2. **Shift-click the final note in the passage to select it (highlighting it, as well).**
3. **Choose Notes>Insert Ottava.**
   The Insert Ottava dialog box appears.
4. **Click the radio button next to the type of ottava sign you need.**
5. **Use the check boxes in the right half of the dialog box to determine how you would like the ottava sign to appear.**
6. **Click the OK button.**
   Overture inserts the ottava into your score.

You can remove an ottava mark by clicking it with the Eraser cursor. MIDI playback recognizes the removal of ottavas and shifts playback pitch accordingly.

❑ Delete

Choose the **Delete** command to produce a submenu of delete options.

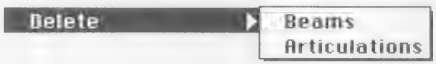


Figure 27.8: Delete Submenu

From the **Delete** submenu, choose the type of note-related symbol you want deleted from the selected notes. Each delete option is discussed in the following sections.

Beams

Choose this command to remove the beams from all selected notes. For example:

1. **Select some beamed notes.**

2. **Choose Notes>Delete>Beams.**
   Overture deletes all beams that are attached to any of the selected notes.

Articulations

Choose this command to remove all articulations and ornaments from the selected notes. For example:

1. **Select some notes with attached articulations and ornaments.**

2. **Choose Notes>Delete>Articulations.**
   Overture deletes all articulations and ornaments attached to the selected notes.

❑ Beam

Choose the **Beam** command to produce a submenu of beaming options.

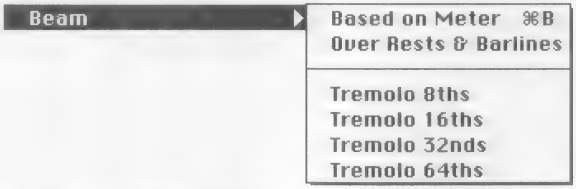


Figure 27.9: Beam Submenu

To beam notes:

1. **In the Score window, select the notes you want beamed.**
2. **Choose a beaming option from the Beam submenu.**
   Overture beams the selected notes according to one of the options. Beaming options are discussed below.

NOTE: You can beam notes that are on different staves and you can also beam across barlines. See "Beaming Examples" on page 452 for more information.

Based on Meter

Choose this command to beam the selected notes and group them based on the meter of the measure(s). Beam groupings are defined in the Set Meter dialog box (accessed by choosing **Measures>Set Meter**). See "Set Meter" on page 411 for more information about the Set Meter dialog box.

Over Rests & Barlines

Choose this command to beam all selected notes as a single group regardless of the meter of the measure(s). This command beams over any selected rests and across barlines if requested (see "Cross-Staff Beaming" on page 452 for more information).

Tremolo Beams

Choose one of the tremolo beam commands to place a tremolo beam across the grouped notes. Tremolo beams connect only two notes.

- **Tremolo 8ths**: Choose this command to create an 8th note tremolo beam.
- **Tremolo 16ths**: Choose this command to create a 16th note tremolo beam.
- **Tremolo 32nds**: Choose this command to create a 32nd note tremolo beam.
- **Tremolo 64ths**: Choose this command to create a 64th note tremolo beam.

NOTE: MIDI playback is unaffected by tremolo beams. If you want MIDI to play tremolos, you must enter all the notes in the tremolo, then hide them using the **Edit>Make Invisible** command (as discussed in "Make Invisible" on page 352).

By default, Overture makes primary beams span the distance between notes less than a quarter note; secondary beams are indented.

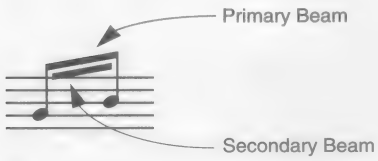


Figure 27.10: Sixteenth Note Tremolo Beam

If you create a tremolo beam between quarter notes or larger, Overture automatically indents the primary beam.

To change the indentation of a secondary beam, drag it with the Arrow Cursor.

To create an indentation for the primary beam, command-drag it with the Arrow Cursor.

Beaming Examples

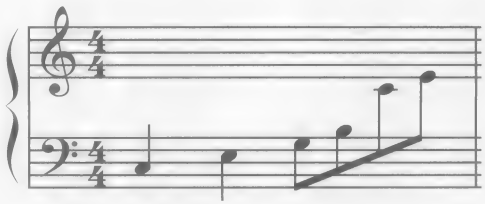
The following are specific examples of some common beaming techniques.

Cross-Staff Beaming

This example shows how to beam across staves:

1. **Enter notes onto a single staff.**

2. **Select those notes you want displayed on a different staff.**

3. **Choose Notes>Display on Prev Staff.**

If you wanted to beam to a lower staff, you would choose **Notes>Display on Next Staff**. Notes that are part of a cross-staff beam can be up to two staves above or below the current staff.

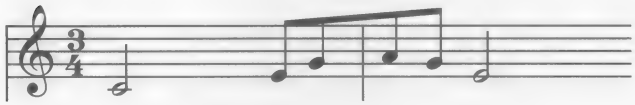
NOTE: The **Display on Prev Staff** and **Display on Next Staff** commands do not actually move MIDI data from one track to another, they only change which staff displays the notes.

Cross-Bar Beaming

This example shows how to beam across bars:

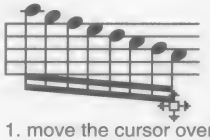
1. **Enter notes into your score.**

2. **Select the notes you wish to beam.**

3. **Choose Notes>Beam>Over Rests & Barlines.**

Beams that cross barlines will wrap to the next system if necessary. Also, Overture can notate simultaneous cross-bar and cross-staff beams. Simply combine the two techniques.

Feathered Beams

You can create feathered beams by command-dragging the end of a beam.



1. move the cursor over the end of a beam

2. hold down the command key and drag the beam to create a feathered beam

Figure 27.11: Feathering a Beam

❑ Group

Choose the **Group** command to produce a submenu of grouping options.

Figure 27.12: Group submenu

Overture will group the selected notes according to one of the options in the **Group** submenu.

Tie

Choose this command to tie together any notes of the same pitch within the selected group. To create a tie in your score:

1. **Command-click each note you want to tie together.**
2. **Choose Notes>Group>Tie.**
   Overture ties the selected notes together.

If you simply draw a rectangle around a contiguous group of notes, then choose the **Tie** command, Overture ties together any notes of the same pitch within the selected group.

If desired, you can select a single note and attach a tie mark to it—this lets you create a note that's tied to a different place in the score (such as an ending, coda, etc.).

Using the **Tie** command is the same as selecting the Tie tool from the Groups palette and grouping notes in the Score window (see "Chapter 6: Groups Button").

NOTE: MIDI playback recognizes tie markings. For instance, if two quarter notes are tied together, then your MIDI module will play the tie as though it were a half note.

Slur

Choose this command to create a slur across all notes in the selected group. To create a slur in your score:

1. **Select the notes you want slurred.**
2. **Choose Notes>Group>Slur.**
   Overture creates a slur between the notes—even if they're on different systems!

If you wrap measures containing slurs (as discussed in "Wrap Left" on page 401 and "Wrap Right" on page 403), Overture will keep all slurs over all notes even if you wrap a measure onto another system (as shown in Figure 27.13).

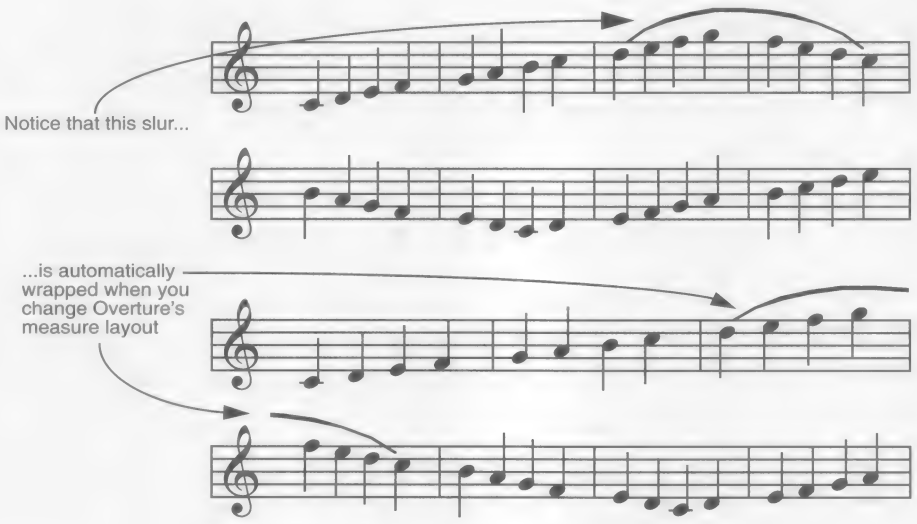



Figure 27.13: Slurs "Wrap" Across Systems

Using the **Slur** command is the same as selecting the Slur tool from the Groups palette and grouping notes in the Score window (see "Chapter 6: Groups Button").

MIDI NOTE: MIDI playback is unaffected by slurs. If you want two notes to slur together in playback, use the Legato function in the Modify Notes dialog box (for more information, see "Modify Notes" on page 442).

Tuplet

Choose this command to group the selected notes into tuplets. When you choose the **Tuplet** command, Overture produces the Tuplets dialog box.

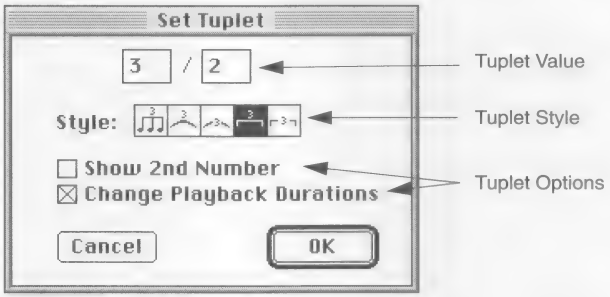


Figure 27.14: Tuplets Dialog Box

About the Tuplets Dialog Box

The Tuplets dialog box contains three separate areas:

- **Tuplet Value**—Set the tuplet value using the top two fields; the first field sets the number of notes and the second field sets the duration of the tuplet.

  For example, to group three notes into a triplet that would play in the time of two eighth notes, you would set the Tuplet value to 3/2 (read as "three notes in the time of two).
- **Tuplet Style**—Click one of the illustrated styles to notate your tuplet in that style.
- **Tuplet Options**—There are two check boxes for two separate options. Check the "Show 2nd Number" check box if you want the second number (the "in the time of" number) to appear in the score. Check the "Change Playback Durations" check box if you want to change the actual MIDI playback times of the notes you grouped into a tuplet.

NOTE: Overture remembers the most recent parameters set in the Tuplets dialog box and opens with these settings the next time you choose the command.

Using the Tuplet Command

To create tuplets with the **Tuplet** command:

1. **Select those notes you want grouped into a tuplet.**
2. **Choose Notes>Group>Tuplet.**
   Overture produces the Tuplets dialog box.
3. **Enter the desired tuplet value.**
4. **Click the desired tuplet style.**
5. **Check the desired tuplet options.**
6. **Click the OK button.**
   Overture groups the selected notes into a tuplet of the specified value using the notation and playback options selected in the Tuplets dialog box.

Glissando ~

Choose this command to connect the selected notes with a wavy glissando. Generally, glissandos connect two neighboring notes (the highest and lowest in the glissando). If you select more than two notes, Overture creates a glissando between the first and last notes in the selection.

You can modify the angle and length of any glissando by clicking and dragging either end. You can modify the vertical or horizontal position of any glissando by clicking and dragging its middle.

MIDI playback is unaffected by glissando marks in a score. If you want to hear a glissando effect in MIDI playback, record a pitch bend event or draw it in the Graphic window.

Glissando -

Choose this command to connect the selected notes with a straight line glissando. Generally, glissandos connect two neighboring notes (the highest and lowest in the glissando). If you select more than two notes, Overture creates a glissando between the first and last notes in the selection.

You can modify the angle and length of any glissando by clicking and dragging either end. You can modify the vertical or horizontal position of any glissando by clicking and dragging its middle.

MIDI playback is unaffected by glissando marks in a score. If you want to hear a glissando effect in MIDI playback, record a pitch bend event or draw it in the Graphic window.

❑ Flip

Choose the **Flip** command to produce a submenu of flip options.

Figure 27.15: Flip submenu

Overture will change the selected notes according to the command you choose in the **Flip** submenu.

Direction

Choose this command to "flip" the direction of most any selected symbol. If, for instance, you select a slur then choose **Notes>Flip>Direction**, Overture inverts the slur as shown in Figure 27.16.

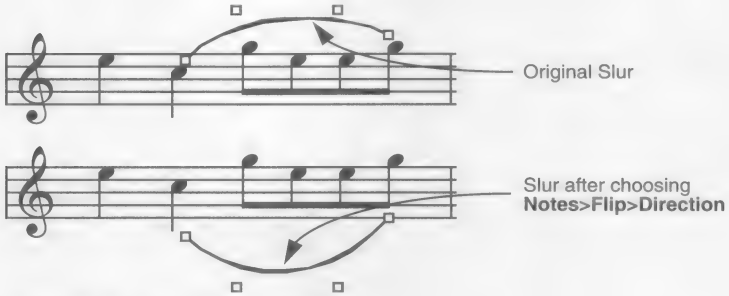


Figure 27.16: Flipping Slur Direction

NOTE: **Notes>Flip>Direction** does not flip articulations or ornaments to the other side of the note. If you wish to move one of these symbols, drag it with the Arrow Cursor.

Enharmonic

Choose this command to change the spelling of a note to its enharmonic. For example, if you select an "F#", then apply the **Enharmonic** command, Overture changes the note to a "Gb".

❑ Stem

Choose the **Stem** command to produce a submenu of stemming options.

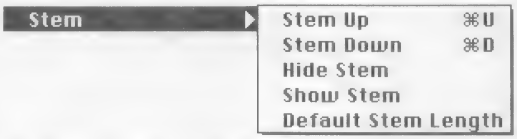


Figure 27.17: Stem submenu

Overture will stem the selected notes according to one of the options in the **Stem** submenu.

Stem Up

Choose this command to make the stems of all selected notes point "up".

Step Down

Choose this command to make the stems of all selected notes point "down".

Hide Stem

Choose this command to hide the stems of all selected notes.

This is useful when you want to create a tablature staff that shows only frets and strings, but no stems. Tablature staves are normally used in conjunction with a standard notation staff.

Show Stem

Choose this command to show the stems of any selected notes.

Default Stem Length

Choose this command to reset the stem lengths of any selected notes to their default lengths.

❑ Display on Prev Staff

Choose this command to display the selected notes on the staff above their current one.

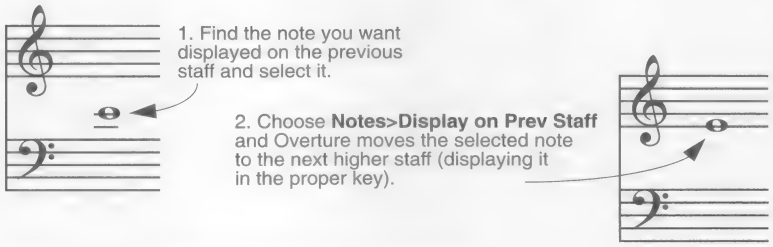

1. Find the note you want displayed on the previous staff and select it.
2. Choose **Notes>Display on Prev Staff** and Overture moves the selected note to the next higher staff (displaying it in the proper key).

Figure 27.18: Displaying Notes on Previous Staff

This command is most commonly used to perform cross-staff beaming. See "Cross-Staff Beaming" on page 452 for more information.

> **NOTE**: The **Display on Prev Staff** command does not actually *move* MIDI data from one track to another—it only change which staff *displays* the notes. If you wish to actually move MIDI data to the previous track, use the **Move to Prev Track** command (discussed in "Move to Prev Track" on page 463).

❑ Display on Next Staff

Choose this command to display the selected notes on the staff below their current one.

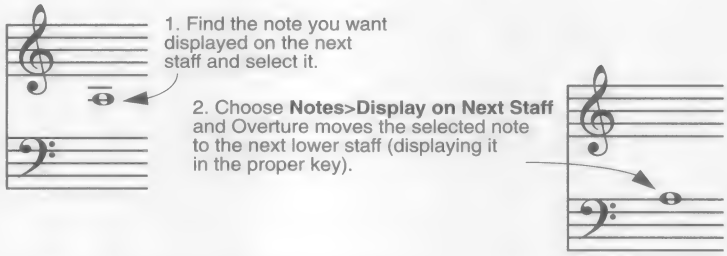

1. Find the note you want displayed on the next staff and select it.
2. Choose **Notes>Display on Next Staff** and Overture moves the selected note to the next lower staff (displaying it in the proper key).

Figure 27.19: Displaying Notes on Next Staff

This command is most commonly used to perform cross-staff beaming. See "Cross-Staff Beaming" on page 452 for more information.

> **NOTE**: The **Display on Next Staff** command does not actually *move* MIDI data from one track to another—it only change which staff *displays* the notes. If you wish to actually move MIDI data to the next track, use the **Move to Next Track** command (discussed in "Move to Next Track" on page 464).

❑ Move to Prev Track

Choose this command to move the MIDI data that's notated by the selected notes to the track notated immediately above.

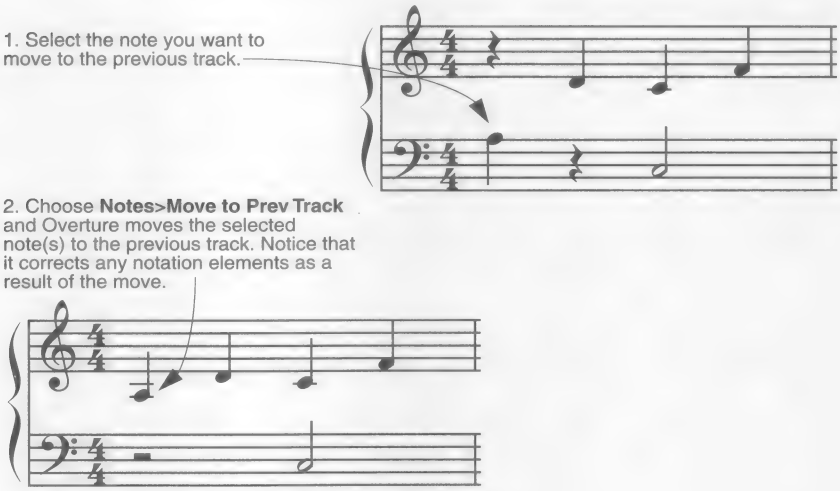

1. Select the note you want to move to the previous track.
2. Choose **Notes>Move to Prev Track** and Overture moves the selected note(s) to the previous track. Notice that it corrects any notation elements as a result of the move.

Figure 27.20: Moving Notes to Previous Track

When you choose this command, Overture actually moves the selected notes to the previous track, converts them to raw MIDI data, then transcribes them again. This causes all marks, beam adjustments, etc. to be lost.

This command is most commonly used to correct split-point transcription errors, such as when a note played by the right hand is incorrectly notated as belonging to the left hand.

> **NOTE**: The **Move to Prev Track** command actually *moves* MIDI data from one track to another. If you wish only to *notate* the selected notes on the previous staff (such as for cross-staff beaming), you would use the **Display on Prev Staff** command (discussed in "Display on Prev Staff" on page 461).

❑ Move to Next Track

Choose this command to move the MIDI data that's notated by the selected notes to the track notated immediately below.

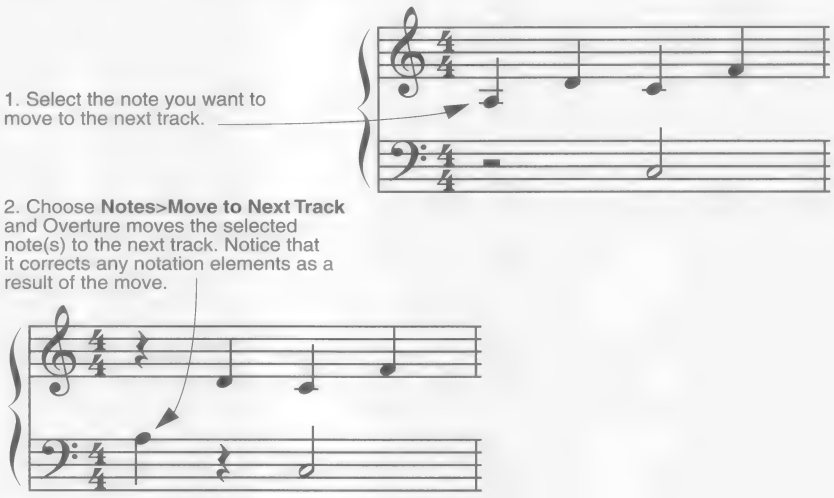

1. Select the note you want to move to the next track.
2. Choose **Notes>Move to Next Track** and Overture moves the selected note(s) to the next track. Notice that it corrects any notation elements as a result of the move.

Figure 27.21: Moving Notes to Next Track

When you choose this command, Overture actually moves the selected notes to the next track, converts them to raw MIDI data, then transcribes them again. This causes all marks, beam adjustments, etc. to be lost.

This command is most commonly used to correct split-point transcription errors, such as when a note played by the left hand is incorrectly notated as belonging to the right hand.

> **NOTE**: The **Move to Next Track** command actually *moves* MIDI data from one track to another. If you wish only to *notate* the selected notes on the next staff (such as for cross-staff beaming), you would use the **Display on Next Staff** command (discussed in "Display on Next Staff" on page 462).

❑ Notate Notes As

Choose the **Notate Notes as** command to produce a submenu of choices.

Each choice alters the way notes are displayed in a score. This command is particularly useful for altering the appearance of scores that you've entered either by MIDI recording or by importing MIDI files. The following sections detail each of the notation choices.

Notate Notes as Arpeggio

Choose this command to notate the selected notes as an arpeggiated chord. The following example illustrates how and why to use the **Notate Notes as Arpeggio** command.

Assume, when you recorded a song, that you played a measure containing an arpeggiated C major chord. But, when you transcribed the song, the chord came out looking like Figure 27.22.

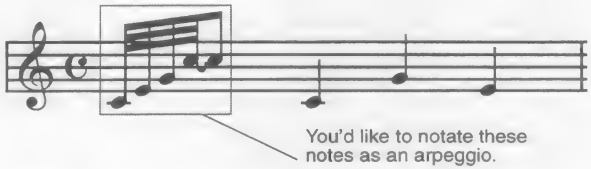


Figure 27.22: Incorrectly Transcribed Arpeggiated Chord

To change the score so that it notates an arpeggiated chord:

1. **Select the four thirty-second notes and the tied eighth note.**
   These are the notes you want displayed as an arpeggiated chord.
2. **Choose Notes>Notate Notes as>Arpeggio.**
   Notice that the selected notes are now grouped as an arpeggiated chord and that the duration of the chord equals the total duration of all the individual notes.

Figure 27.23: Correctly Notated Arpeggiated Chord

MIDI NOTE: This command changes only the notation of the selected passage; it does not affect the actual MIDI data.

Notate Notes as Staccato

Choose this command to notate the selected note/rest combinations as staccato notes. The following example illustrates how and why to use the **Notate Notes as Staccato** command.

Assume, when you recorded a song, that you played a short staccato passage. But, when you transcribed the song, the passage came out looking like Figure 27.24.

Figure 27.24: Incorrectly Transcribed Staccato Passage

To change the score so that it notates like a true staccato passage:

1. **Select the series of notes and rests you want to re-notate.**
2. **Choose Notes>Notate Notes as>Staccato.**
   Notice that each note/rest combination is now notated as a single staccato note with a duration equal to the old note/rest combination.

Figure 27.25: Correctly Notated Staccato Passage

MIDI NOTE: This command changes only the notation of the selected passage; it does not affect the actual MIDI data.

Notate Notes as Swing Eights

Choose this command to notate a selected pattern of dotted eighth and sixteenth notes as straight eighth notes. The following example illustrates how and why to use the **Notate Notes as Swing Eights** command.

Assume, when you recorded a song, that you played it using a "swing" feel. As a result, when you transcribed the song, eighth note passages came out looking like Figure 27.26.

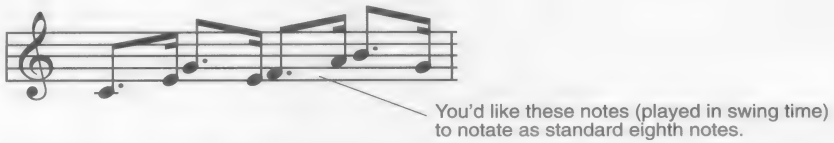


Figure 27.26: Incorrectly Transcribed Eighth Note Passage

To change the score so that it notates the eighth notes correctly:

1. **Select the series of dotted-eighth and sixteenth notes you want to re-notate as eighth notes.**
2. **Choose Notes>Notate Notes as>Swing Eights.**
   Notice that the selected notes are now notated as straight eighth notes. If you wish, you can add an instruction to your score to play the selected passage in "swing time".

Figure 27.27: Correctly Notated Eighth Note Passage

MIDI NOTE: This command changes only the notation of the selected passage; it does not affect the actual MIDI data, nor does it affect playback unless you select **Play Style>As Written** or **Play Style>In Swing**. See "Play Style" on page 487 for more information about Play Styles.

Notate Notes as Trill

Choose this command to notate the selected notes as a single trilled note. The following example illustrates how and why to use the **Notate Notes as Trill** command.

Assume, when you recorded a song, that you trilled a note. As a result, when you transcribed the song, the trill is notated as a long section of short notes (as shown in Figure 27.28).

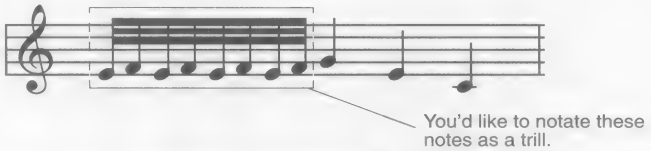


Figure 27.28: Incorrectly Transcribed Trill

To change the score so that it notates the trill correctly:

1. **Select all the notes that comprise the trill.**
2. **Choose Notes>Notate Notes as>Trill.**
   Notice that the selected notes are now notated as a single trilled note.

Figure 27.29: Correctly Notated Trill

MIDI NOTE: This command changes only the notation of the selected passage; it does not affect the actual MIDI data.

Notate Notes as Triplet

Choose this command to notate the selected notes as a triplet. The following example illustrates how and why to use the **Notate Notes as Triplet** command.

Assume, when you recorded a song, that you played a triplet. But, when you transcribed the song, the triplet did not notate correctly (for example, it notated as an eighth note and two sixteenth notes as shown in Figure 27.30).

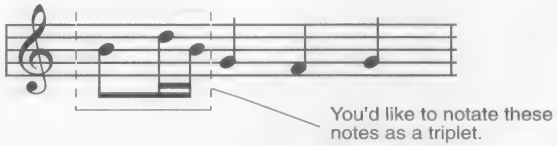


Figure 27.30: Incorrectly Transcribed Triplet

To change the score so that it notates the triplet correctly:

1. **Select all the notes that comprise the tuplet.**
2. **Choose Notes>Notate Notes as>Triplet.**
   Notice that the selected notes are now notated as a triplet.

Figure 27.31: Correctly Notated Triplet

MIDI NOTE: This command changes only the notation of the selected passage; it does not affect the actual MIDI data, nor does it affect playback unless you select **Play Style>As Written**. See "Play Style" on page 487 for more information about Play Styles.

Notate Notes as Turn

Choose this command to notate the selected notes as a turn. The following example illustrates how and why to use the **Notate Notes as Turn** command.

Assume, when you recorded a song, that you turned a note. As a result, when you transcribed the song, the turn is notated as a short section of notes rather than as a turn (as shown in Figure 27.32).

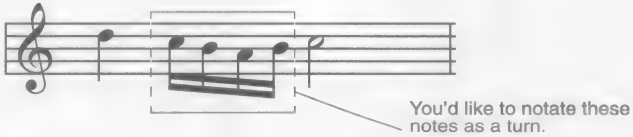



Figure 27.32: Incorrectly Transcribed Turn

To change the score so that it notates the turn correctly:

1. **Select all the notes that comprise the turn.**
2. **Choose Notes>Notate Notes as>Turn.**
   Notice that the selected notes are now notated as a single turned note.

Figure 27.33: Correctly Notated Turn

MIDI NOTE: This command changes only the notation of the selected passage; it does not affect the actual MIDI data.

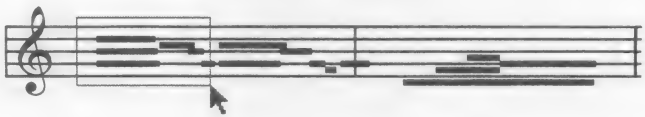
❑ Raw to Notes

Choose this command to convert the selected raw MIDI data into standard music notation. Raw data appears in the Score window as long rectangles; their vertical position indicates their pitch, and their length indicates their duration.

Figure 27.34: Raw Note Display

To convert raw MIDI data into standard music notation:

1. **Select the desired section of raw notes.**



2. **Choose Notes>Raw to Notes.**
   Overture converts the raw MIDI data into standard music notation.

This process of converting raw MIDI data into standard music notation happens automatically if you check the **Auto Transcribe** option in the Record Options dialog box (accessed by choosing **Options>Record Options**). While auto transcription may be suitable for simple scores, there are a couple of reasons you may opt to manually transcribe raw MIDI data into standard notation:

- **You want to manually assign different notes to different voices.**
  If you select raw MIDI notes individually in the Score window, assign them to a voice, then manually transcribe them (using the **Notes>Raw to Notes** command), you can fine-tune any complicated voicings in your score.
- **You want to apply different transcription quantization values to different passages.**
  You can select raw MIDI notes individually in the Score window, select a transcription quantize amount for just that passage, then manually transcribe the MIDI data into standard music notation (using the **Notes>Raw to Notes** command). This eliminates any transcription quantization errors that may occur from applying a common transcription quantization amount to an *entire* score. For a detailed example of this process, see "Transcription Quantization and Manual Transcription" on page 177.

For more information about auto transcription, see "Record Options" on page 489.

❑ Notes to Raw

Choose this command to convert the selected standard notation into raw MIDI data. There are two good reasons for converting standard notation back into raw MIDI data:

- **It lets you re-assign notes to different voices.**

  If you don't like the way Overture voiced a certain passage, you can select it, choose **Notes>Notes to Raw**, then selectively transcribe various notes back into standard notation one voice at a time (using the **Notes>Raw to Notes** command).
- **It lets you apply different transcription quantization values to selected passages.**

  If Overture transcribed a particular passage incorrectly, you can select it, choose **Notes>Notes to Raw**, set a new transcription quantize amount, then transcribe the raw MIDI data back into standard music notation (using the **Notes>Raw to Notes** command). For a detailed example of this process, see "Fixing Transcription Quantization Mistakes" on page 178.

Raw MIDI data appears in the Score window as long rectangles; their vertical position indicates their pitch, and their length indicates their duration.

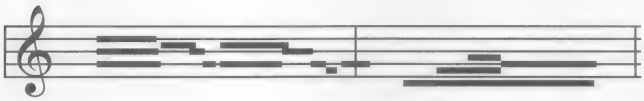


Figure 27.35: Raw MIDI Data in the Score Window

❑ Re-Transcribe

Choose this command to convert the selected notation into raw MIDI data, then transcribe it back into standard notation using the value shown in the Tool Bar's Transcription Quantize Amount button. When you choose this command, it's as though you chose **Notes>Notes to Raw**, then immediately chose **Notes>Raw to Notes**.

❑ Set to Voice

Choose the **Set to Voice** command to produce a submenu of Voice selections.

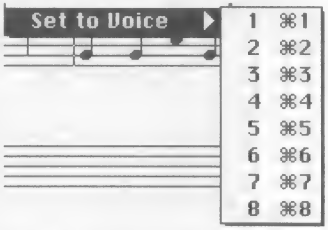


Figure 27.36: Set to Voice submenu

Overture will set the voice to the one you select in the **Set to Voice** submenu. Overture voices are described in "Voice" on page 6.

CHAPTER 28: Options Menu

Figure 28.1: Options Menu

Use the **Options** menu to set such Overture operating, editing, and display options as: auto beaming and positioning; metronome values; recording choices; mode selection, and more. The following sections discuss each option and command in detail.

❑ Show

Press and hold the mouse on the **Show** command to produce a submenu of show options.

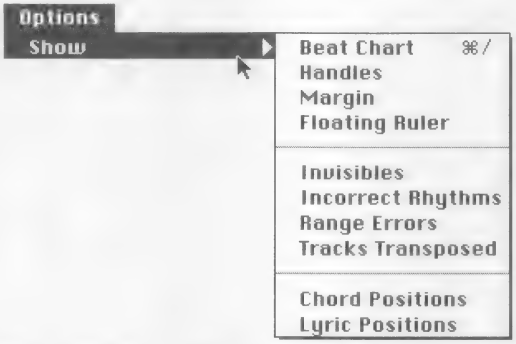


Figure 28.2: Show submenu

For the most part, the **Show** submenu contains various visual editing aids (with some exceptions). The following sections discuss each submenu item in detail.

Beat Chart

Select this option to show the Beat Chart for the active measure (the one containing the insertion point). Beat Charts appear above the top staff in a system and illustrate graphically the location of each beat. You can change the spacing of notes by clicking and dragging the little square beat "handles" to new locations. See "Using Beat Charts" on page 53 for more information.

If you select this option when the active measure already shows a Beat Chart, Overture hides the chart.

Handles

Select this option to show each barline and staff handle. You may toggle this option on and off by selecting it repeatedly. When the option is checked, Overture displays handles. When the option is not checked, Overture does not display handles.

Margin

Select this option to show the page margin. You may toggle this option on and off by selecting it repeatedly. When the option is checked, Overture displays page margins. When the option is not checked, Overture does not display page margins. To set page margins, use the Page Layout dialog box as discussed in "About the Layout Page Dialog Box" on page 358.

Floating Ruler

Chose this command to open a floating ruler.

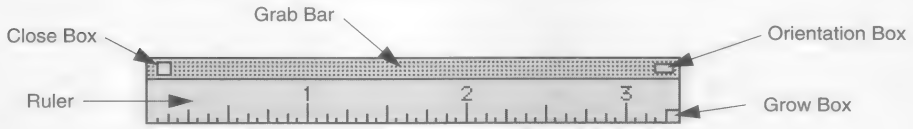


Figure 28.3: Anatomy of the Floating Ruler

The ruler floats above the Score window. Use it to precisely align staves, text, and other symbols. To lengthen or shorten the ruler, drag its Grow box. To more the ruler around on the screen, drag its Grab bar. To flip the orientation of the ruler between horizontal and vertical, click the Orientation box. To close the ruler, click its Close box.

Invisibles

Select this option to show any music symbols that are currently invisible. You may toggle this option on and off by selecting it repeatedly. When the option is checked, Overture's Score window shows (in grey) any invisible symbols. When the option is unchecked, Overture hides all invisible notation.

Incorrect Rhythms

When you choose this command, Overture searches your score (beginning with the active measure) for measures that contain either too many beats or not enough beats. If Overture finds an incorrect rhythm, it beeps and places the insertion point in the offending measure. You may then either correct the measure, or activate the next measure and continue searching through your score for other incorrect rhythms.

Range Errors

When you choose this command, Overture searches your score (beginning with the active measure) for any pitches that are outside specified instrument ranges. If Overture finds a range error, it beeps and places the insertion point in the offending measure. You may then either correct the error, or activate the next measure and continue searching your score for other range errors.

Overture gets its instrument range information from the Setup Track dialog box. For more information about selecting Instruments and setting their ranges, see "Normal Tracks" on page 377.

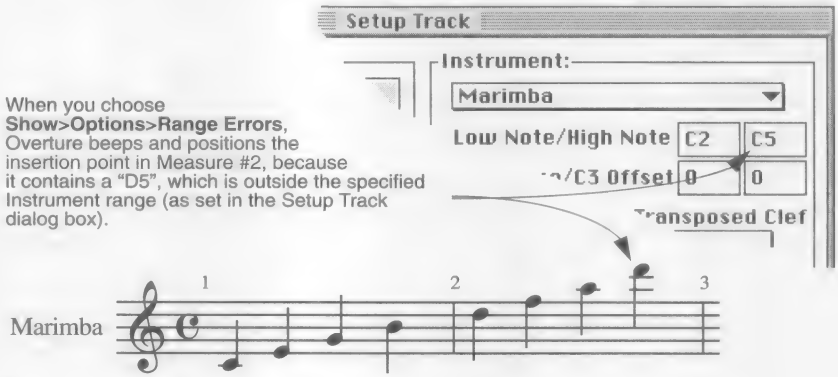
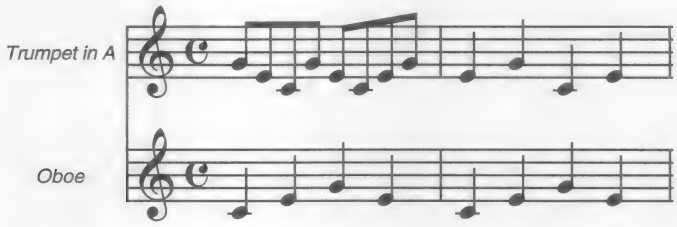
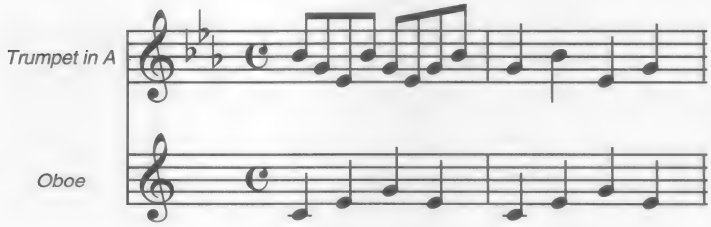


Figure 28.4: Range Error in Measure 2

Tracks Transposed

When you select this option, Overture displays any transposing tracks (as set in the Setup Track dialog) in their transposed keys.

Assume, for example, that you created the conductor's score shown below, and that the top staff notates a transposing instrument (in this case, an "A" Trumpet).

If you select the **Options>Show>Tracks Transposed** option, Overture shows the trumpet track transposed into the proper notation key for the trumpet player.

Chord Positions

When you select this option, Overture displays Chord Position Indicators in the Score window. You may toggle this option on and off by selecting it repeatedly. When the option is checked, Overture's Score window shows a small triangle to the left of the chord names that appear above a score. When the option is unchecked, Overture hides the Chord Position Indicators.

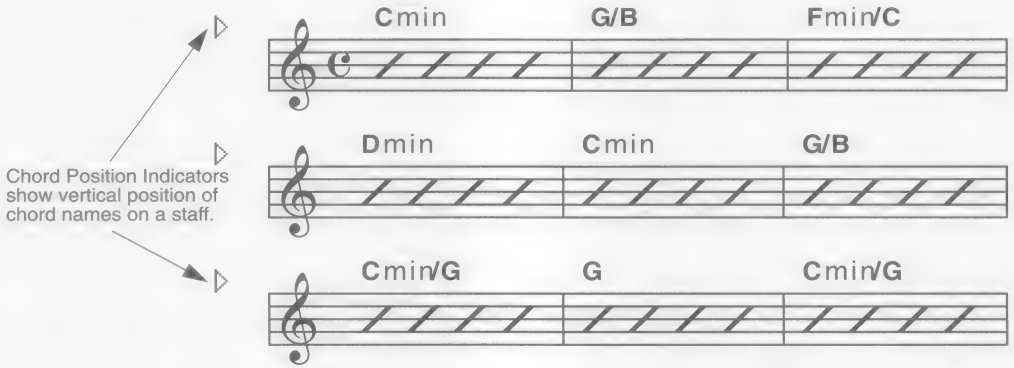


Figure 28.5: Chord Position Indicators

Drag a position indicator to adjust the vertical position of an entire line (or lines) of chords. For more information, see "Moving Chord Names Globally" on page 257.

> **NOTE**: Overture cannot display Chord Position Indicators and Lyric Position Indicators at the same time.

Lyric Positions

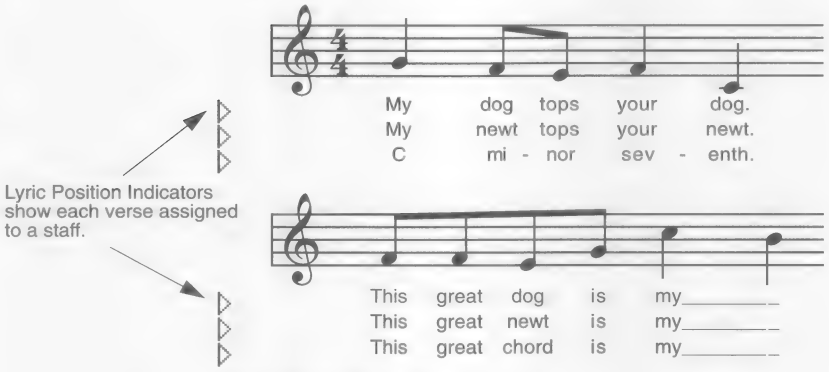
When you choose this option, Overture displays Lyric Position Indicators in the Score window. You may toggle this option on and off by selecting it repeatedly. When the option is checked, Overture's Score window shows a small triangle to the left of each verse in the Score window. When the option is unchecked, Overture hides the Lyric Position Indicators.

My dog tops your dog.
My newt tops your newt.
C mi - nor sev - enth.
This great dog is my_____
This great newt is my_____
This great chord is my_____
Lyric Position Indicators show each verse assigned to a staff.

Figure 28.6: Lyric Position Indicators

Drag a position indicator to adjust the vertical position of the entire verse. For more information, see "Moving Entire Lyric Lines" on page 273.

> **NOTE**: Overture cannot display Lyric Position Indicators and Chord Position Indicators at the same time.

❑ Auto Beam

Select this option to automatically beam all notes upon transcription. You may toggle this option on and off by selecting it repeatedly. When the option is checked, Overture automatically beams notes as they're transcribed using the beaming pattern for the current measure (as set in the Set Meter dialog box and discussed in "Set Meter" on page 411). When the option is unchecked, Overture does not beam notes upon transcription.

❑ Auto Position

When you select this option, Overture automatically spaces any new notes that you enter. When the option is checked, Overture spaces notes according to the measure's *existing* Beat Chart without changing the width of the measure. When the option is not checked, Overture displays notes exactly where you enter them. You may toggle this option on and off by selecting it repeatedly.

For example, the top example in Figure 28.7 shows some notes as entered with the **Auto Position** option disabled (un-checked) and the bottom example shows notes as entered with the Auto Position option enabled (checked).

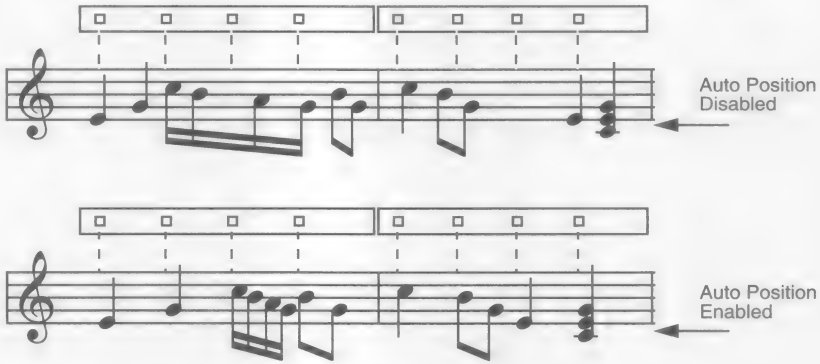



Figure 28.7: Using the Auto Position Option

Notice how notes in the bottom example align with the Beat Chart and give a visual representation of the rhythm of the piece, yet notes in the top example provide no visual clue of the music's rhythm (since they were entered wherever you clicked in the score).

MIDI NOTE: Any notes entered by MIDI input or by importing MIDI files are positioned automatically regardless of the status of this option.

If you need to brush up on your knowledge of Beat Charts, see "Using Beat Charts" on page 53. You'll find a detailed discussion about Allotment Tables in "Allotment Table" on page 333.

NOTE: Overture can automatically space notes using either **Options>Auto Position**, **Measures>Justify**, or **Score>Recalc Layout**. All three of these commands affect note spacing differently. To learn the differences between them, see "Automatic Positioning" on page 56.

❑ Auto Transcribe

Select this option to enable Overture's automatic transcription feature. You may toggle this option on and off by selecting it repeatedly. When **Auto Transcribe** is enabled (checked), Overture automatically transcribes any recorded MIDI data into standard music notation. When the option is disabled (unchecked), Overture displays real-time MIDI recordings as raw MIDI data, which you can selectively and manually transcribe using the **Notes>Raw to Notes** command.

This menu option duplicates the **Auto Transcribe** checkbox found the in Record Options dialog box. For more information about auto transcription, see "Using the Auto Transcribe Option" on page 491.

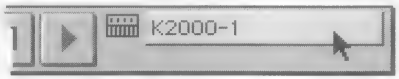
❑ Keyboard Thru

Select this option to enable Overture's Keyboard Thru feature. You may toggle this option on and off by selecting it repeatedly. When **Keyboard Thru** is enabled (checked), Overture passes any received MIDI data through to the selected Thru Instrument. Overture watches for MIDI input from any device that you select as an Input Device (from the Enable Input Devices dialog, as discussed in "Enable Input Devices" on page 493) and passes the MIDI data out to the device that you select as a Thru Instrument (from the Thru Instrument button in the Transport window, as discussed in "Thru Instrument Button" on page 186).

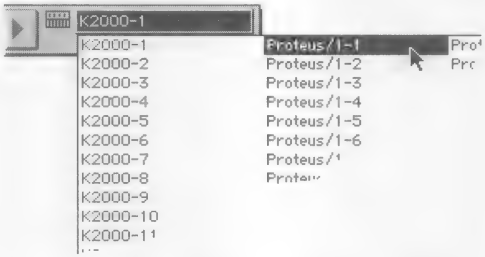
This feature allows you to play a master MIDI keyboard and hear the output from any sound module in your studio.

For example, assume you have a K2000 keyboard with local control turned off and you want to play it into Overture while you hear the notes sound on a Proteus/2 set to MIDI channel #1. To do so.

1. **Select Options>Keyboard Thru to check it.**
   Do not select the option if it is already checked—that would disable it.
2. **Move the mouse over the Thru Instrument button in the Transport window.**



3. **Press and hold the mouse to open a pop-up menu of MIDI devices.**
   Overture displays the MIDI devices defined by your current OMS Studio Setup document.
4. **Release the mouse over the Proteus/2-1 device.**



   Overture selects the Proteus/2, MIDI channel #1 as your Thru Instrument and displays its name in the Thru Instrument button. For more information about the Thru Instrument button, see "Thru Instrument Button" on page 186.
5. **Select Options>Enable Input Devices.**
   Overture opens the Select Inputs Dialog box.
6. **Make sure the K2000 is enabled as an Input Device.**
   For more information about enabling input devices, see "Enable Input Devices" on page 493.
7. **Play your K2000.**
   You should hear the sound assigned to the Proteus/2, channel #1 since you've now told Overture to send MIDI data from your K2000 to the Proteus/2.

❑ Metronome

Choose the **Metronome** command to produce a submenu of metronome options.

Figure 28.8: Metronome submenu

You can toggle each of the first three options on (checked) or off (un-checked). The fourth option opens the Metronome dialog box.

Click in Record

Select this option if you want Overture's metronome to click while you record into Overture. You may toggle this option on and off by repeatedly choosing it. When the option is checked, Overture's metronome plays during recording. When the option is not checked, Overture's metronome does not play during recording.

Click in Play

Select this option if you want Overture's metronome to click whenever Overture plays. You may toggle this option on and off by repeatedly choosing it. When the option is checked, Overture's metronome plays during playback. When the option is not checked, Overture's metronome does not play during playback.

Click in Countoff Only

Select this option if you want Overture's metronome to click only during a countoff, but not during recording. You may toggle this option on and off by repeatedly choosing it.

Metronome Sound

Choose this command to specify the sound used by Overture's metronome. When you choose the **Metronome Sound** command, Overture produces the Metronome dialog box.

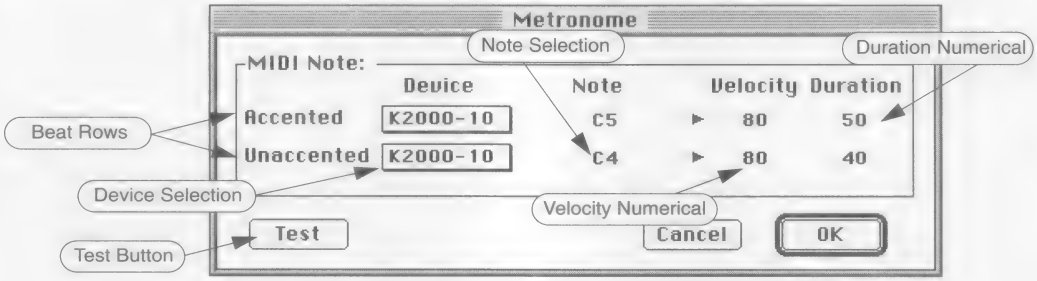


Figure 28.9: Metronome Dialog Box

Overture's metronome click uses the MIDI device and note parameters you specify in the Metronome submenu.

About the Metronome Dialog Box

As seen in Figure 28.9, there are numerous elements in the Metronome dialog box. These are described, below:

- **Beat Rows**: You can set different MIDI note values for different beats. Specifically, you can set a MIDI note value for the **Accented** beat (the first beat in a measure), and a different MIDI note value for the **Unaccented** beat (the remaining beats in a measure).
- **Device Selection**: Use this pop-up menu to choose which MIDI device (as defined by your current OMS Studio Setup document) to use for the metronome sound.
- **Note Selection**: Use this numerical to choose a MIDI note for both accented and unaccented beats. You can also enter a value by clicking the right-pointing triangle and choosing a note from the pop-up menu, or by playing the desired note on a MIDI controller.
- **Velocity Numerical**: Use this numerical to set the MIDI velocity value for both accented and unaccented beats. You can also enter a value by playing a note with the desired velocity on a MIDI controller.

- **Duration Numerical**: Use this numerical to set the MIDI duration for both accented and unaccented beats.
- **Test Button**: Click this button to hear a preview of your Metronome sound settings. The tempo and meter of the test metronome are unrelated to the tempo and meter in your score. This button provides only a preview of the metronome's *sound*.

Using the Metronome Sound Command

To set Overture's metronome sound:

1. **Choose Options>Metronome>Metronome Sound.**
   Overture produces the Metronome Sound dialog box.
2. **Configure the dialog box to your specifications.**
3. **To test the metronome sound, click the Test button.**
   Overture plays one accented metronome click followed by three unaccented metronome clicks. The test metronome's tempo is affected by the note duration—the test metronome always allows enough time between notes for you to hear the entire selected duration.
4. **When you're satisfied with your metronome sound, click the OK button.**

❑ Play Style

Choose the **Play Style** command to produce a submenu of MIDI playback options.

Figure 28.10: Play Style submenu

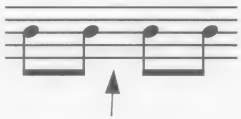
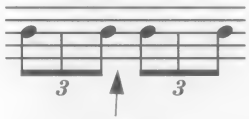
Active play styles are indicated by a check mark to the left their names). The following sections describe each play style in detail.

As Recorded

Select this option if you want Overture to play back your score exactly as recorded. When you select **As Recorded**, Overture plays back any timing nuances exactly as your recorded them. It also faithfully plays any changes you may have made to MIDI data in either the Modify Notes dialog box (as discussed in "Modify Notes" on page 442), or in the Graphic window.

In Swing

Select this option if you want Overture to play back your score in swing time. Overture uses a 63% swing value when you choose this play style.

This means the first half of the beat plays for 63% of the time occupied by the beat, while the second half plays for only 37% of the beat. For example, if you select the **In Swing** option and a measure starts with two eighth notes, the first eighth note will play longer than the second eighth note.

Music written like this...

...plays like this when **Options>Play Styles>In Swing** is checked.

As Written

Select this option if you want Overture to play back your score exactly as written. When you select **As Written**, Overture ignores any timing nuances you may have recorded. It also ignores any subtle changes you may have made to MIDI data in either the Modify Notes dialog box (as discussed in "Modify Notes" on page 442), or in the Graphic window.

Repeats

Select this option if you want Overture to play back any and all repeats in your score. When you select **Repeats**, Overture plays all repeats it "sees" in your score, including standard repeat barlines, endings, and "jumps" (such as *D.S. al Coda*, or *D.C. al Fine*). If you do not select this option, Overture's MIDI playback will ignore all repeats in a score.

❑ Record Options

Choose this command to specify various recording options. When you choose **Record Options**, Overture produces the Record Options dialog box.

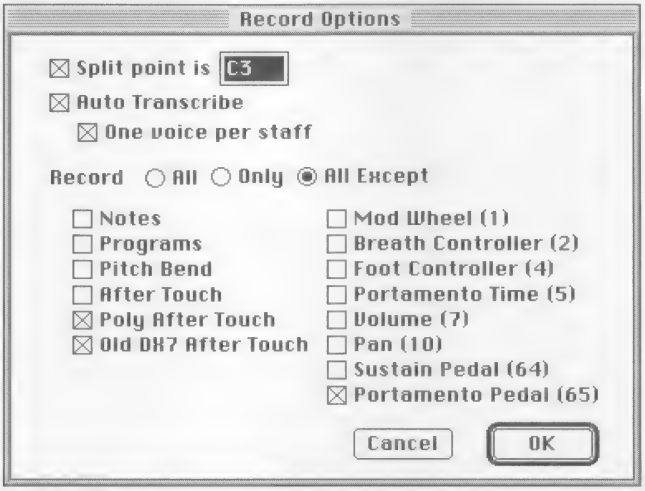


Figure 28.11: Record Options Dialog Box

About the Record Options Dialog Box

As seen in Figure 28.11, there are numerous elements in the Record Options dialog box. These are described, below:

- **Split Point is** checkbox & value field: Check this option if you want Overture to automatically split incoming MIDI data into two tracks and notate it on a grand staff. Use the note value field to define the split point. For more information, see "Using the Split Point Option" on page 490.
- **Auto Transcribe** checkbox: Check this option if you want Overture to automatically transcribe incoming MIDI data into standard notation. When this box is un-checked, Overture displays raw MIDI data in the score window. This checkbox duplicates the **Options>Auto Transcribe** option. For more information, see "Using the Auto Transcribe Option" on page 491.

- **One voice per staff** checkbox: You can enable this option only if the Auto Transcribe option is checked. Check this option if you want Overture to interpret incoming MIDI data as a single voice per staff. Uncheck this option if you want Overture to interpret incoming MIDI data as multiple voices per staff. For more information, see "Using the One Voice Per Staff Option" on page 491.
- **Record** Filters: Use the radio buttons and checkboxes to determine which types of MIDI data you want Overture to record and which types you want it to ignore.

Using the Record Options Dialog Box

The Record Options dialog box lets you specify how you want Overture to interpret and assign the MIDI data it records. To define the recording options:

1. **Choose Options>Record Options.**
   Overture produces the Record Options dialog box.
2. **Decide whether you want to check the Split point is, Auto Transcribe, and One voice per staff options.**
   Each of these options is described in detail, below.
3. **Select the desired Record filters.**
   The Record filters are discussed in "Using the Record Filters" on page 492.
4. **Click the OK button.**
   Whenever you perform real-time recording, Overture interprets the incoming MIDI data using the attributes of the Record Options dialog box.

Using the Split Point Option

Check the **Split point is** checkbox if you want Overture to automatically split incoming MIDI data between two tracks. Use the corresponding numerical to define the MIDI note value of the split point (C3=middle C). This option is particularly useful for correctly notating two-handed piano parts on a grand staff.

To use this option, your score must contain two adjacent staves; the top staff must contain a treble clef and the bottom staff must contain a bass clef. The MIDI note value shown in the split point numerical is always assigned to the treble staff. When you record, you can activate a measure in either the treble staff or the bass staff; Overture will correctly divide the notes between the two staves.

Using the Auto Transcribe Option

Check the **Auto Transcribe** checkbox if you want Overture to automatically transcribe any recorded MIDI data. Un-check the box if you want Overture to display recorded MIDI data as raw data in the Score window.

If you select the **Auto Transcribe** option, you also have the choice of transcribing the recorded MIDI data as single or multiple voices (see "Using the One Voice Per Staff Option" on page 491).

Generally, automatic transcription is useful for most simple recordings. You may find it beneficial to turn off auto transcription if you're recording rather complicated tracks with multiple voices. When auto transcription is off, Overture displays the recorded data as raw MIDI data in the Score window. You can edit and selectively transcribe sections of raw MIDI data as discussed in "Raw to Notes" on page 471.

All auto transcribed data gets notated in the Score window using the transcription quantization value shown in the Tool Bar. For more information about setting a transcription quantization value, see "Chapter 16: Transcription Quantize Amount Button".

Using the One Voice Per Staff Option

You can enable this option only if the **Auto Transcribe** option is checked. Check the **One voice per staff** checkbox whenever you record a track that requires only a single voice per staff. This keeps Overture from interpreting any "sloppy" playing as multiple voices. If you want to record a track with multiple voices, then leave the option un-checked. Look at the following example to see the effect of this option.

Assume, for example, that you physically play and record the passage shown in Figure 28.12. If **One voice per staff** is not checked, then Overture transcribes the music exactly as shown in Figure 28.12.

Figure 28.12: Multiple Voice Transcription

If, however, you play the passage shown in Figure 28.12, but you check the **One voice per staff** checkbox, Overture transcribes your input as a single voice and notates it as shown in Figure 28.13.

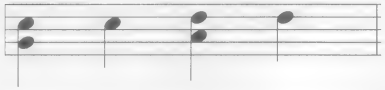



Figure 28.13: Single Voice Transcription

Using the Record Filters

Use the three radio buttons to tell Overture whether you want to record *all* events, *only* the events selected in this dialog box, or all events *except* those than are not selected in this dialog box.

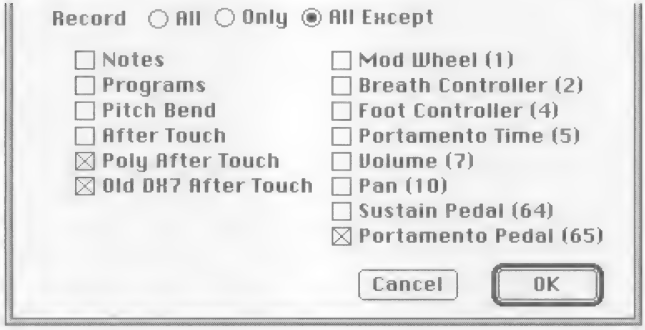


Figure 28.14: Record Filters

Unless you choose **All**, you need to check the selected event types at the bottom of the dialog box. In the example shown in Figure 28.14, Overture will record all MIDI data *except* Poly Aftertouch, Old DX7 Aftertouch, and Portamento Pedal.

❑ Enable Input Devices

Choose this command to open the Select Inputs dialog box. The dialog box contains a scrolling list of all devices in your current Studio Setup document. Use the dialog box to enable those devices that you want to use to *input* MIDI data into Overture. By default, Overture automatically enables any device that's defined as a controller in your current Studio Setup document.

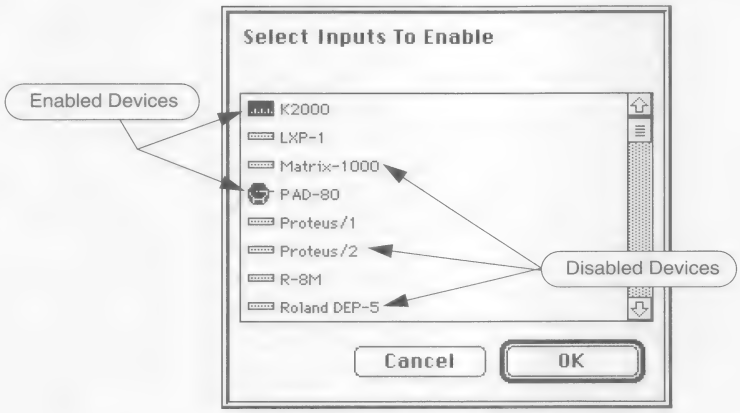


Figure 28.15: Select Inputs Dialog Box

You enable or disable devices by clicking them. Enabled devices are highlighted. In the previous illustration, the K2000 and PAD-80 are enabled as Overture's MIDI input devices.

> **OMS Patch Users**: If you're using OMS patches (for example, if you have a Studio 4 or Studio 5), then any Virtual Controllers will also appear in this list.

❑ Open Studio Setup

Choose this command to open (or switch to) the OMS Setup application. This opens your current Studio Setup document. You must use OMS version 1.2 or higher to use this command.

❑ OMS MIDI Setup

Choose this command to tell OMS which Macintosh serial ports to use for MIDI and how OMS should behave in the presence of other Macintosh applications. When you choose the **OMS MIDI Setup** command, Overture produces the standard OMS MIDI Setup dialog box.

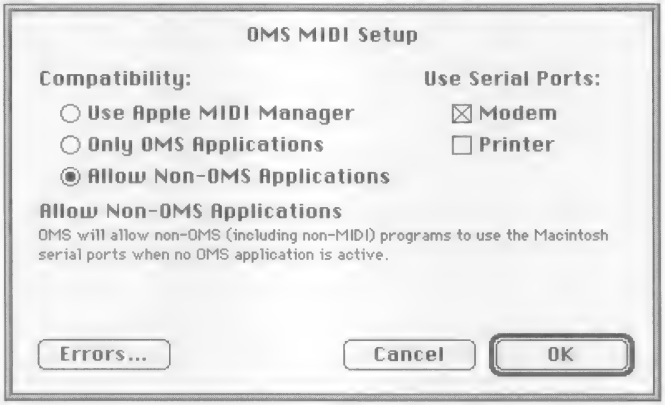


Figure 28.16: OMS MIDI Setup Dialog Box

There are three different OMS Compatibility modes:

- **Use Apple MIDI Manager** mode—Overture uses MIDI Manager for timing and inter-application communication. This option is disabled if MIDI Manager is not installed.
- **Only OMS Applications mode**—Overture does not surrender control of the serial port(s) to non-OMS applications when they become active.
- **Allow Non-OMS Applications** mode—Vision surrenders control of the serial port(s) when any other application becomes active.

The OMS MIDI Setup dialog is discussed in detail in your OMS manual.

❑ Dynamics

Choose this command to define how dynamic markings affect MIDI playback. When you choose the **Dynamics** command, Overture produces the Dynamic Settings dialog box.

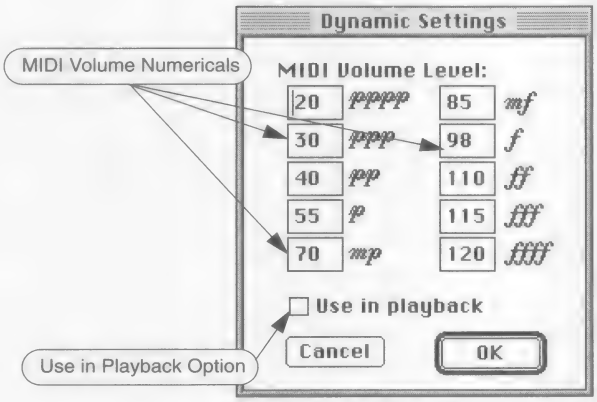


Figure 28.17: Dynamic Settings Dialog Box

About the Dynamic Settings Dialog Box

As seen in Figure 28.17, there are a couple elements in the Dynamic Settings dialog box. These are described, below:

- **MIDI Volume Numericals**: Use these ten numericals to enter a MIDI volume level (MIDI control #7) for each of the indicated dynamics markings.
- **Use In Playback Option**: Check this option if you want Overture to change MIDI playback volumes whenever it encounters a dynamics marking. If you don't check this option, Overture ignores dynamics markings in MIDI playback.

  If you check this option, Overture plays back MIDI dynamic levels regardless of the selected Play Style.

Using the Dynamics Command

You can use dynamic markings to affect MIDI playback volumes. To do so:

1. **Choose Options>Dynamics (or double-click the Dynamics button in the Dynamics palette).**
   Overture opens the Dynamic Settings dialog box.
2. **Check the Use in playback check box to enable MIDI playback of dynamic levels.**
3. **Use the dialog box to set a value for each of ten different absolute dynamics markings, then click the OK button.**
   When the "Use in playback" check box is checked, Overture uses these values as MIDI Volume levels (MIDI control #7). When you play back a track, Overture adjusts the MIDI volume level of the track whenever it "sees" a dynamics mark.

For more information about Dynamics, see "Chapter 11: Dynamics Button".

❑ Preferences

Choose this command to select, set or view numerous Overture preferences. When you choose the **Options>Preferences**, Overture opens the Preferences dialog box.

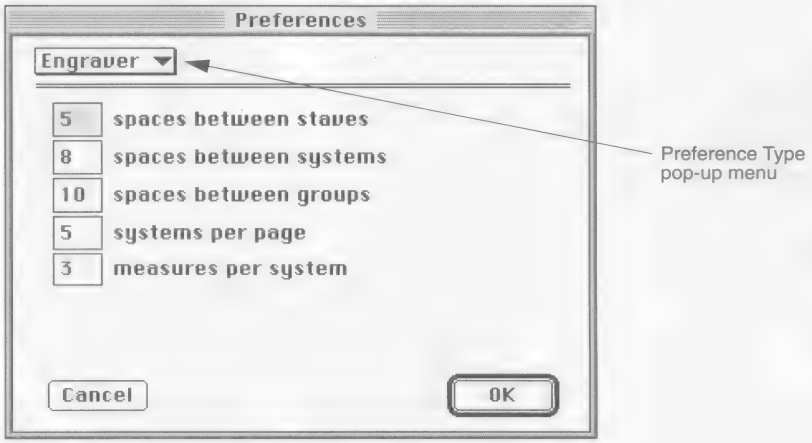


Figure 28.18: Preferences Dialog Box

At the top of the Preferences dialog box is the Preference Type pop-up menu. This menu contains five different types of preferences:

- Engraver
- Fonts
- General
- Libraries
- Playback

When you select one of the previous options from the Preference Type pop-up menu, the Preferences dialog box changes to contain preferences that support the selected type. The following sections describe each preference type and option in detail.

Engraver Preferences

To view the engraver preferences, select **Engraver** from the Preference Type pop-up menu.

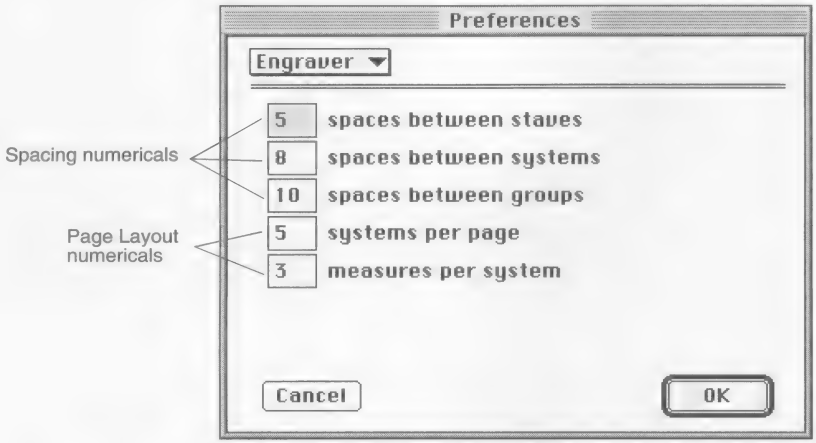


Figure 28.19: Engraver Preferences

When you create a new Overture file, the Spacing numericals (as shown in Figure 28.19) define the default spacing between staves, systems, and groups. Spaces are measured as a number of leger lines. For example, if you ask for 5 spaces between staves, Overture will space staves exactly 5 leger lines apart. Also, when you choose **Score>Respace Staves**, Overture respaces staves on the current page according to these numericals (for more information, see "Re-Spacing Staves" on page 31).

There are three spacing numericals:

- **spaces between staves**: Use this numerical to set the default spacing (in leger lines) between each staff.
- **spaces between systems**: Use this numerical to set the default spacing (in leger lines) between each system.
- **spaces between groups**: Use this numerical to set the default spacing (in leger lines) between an instrument group and the other staves in a system.

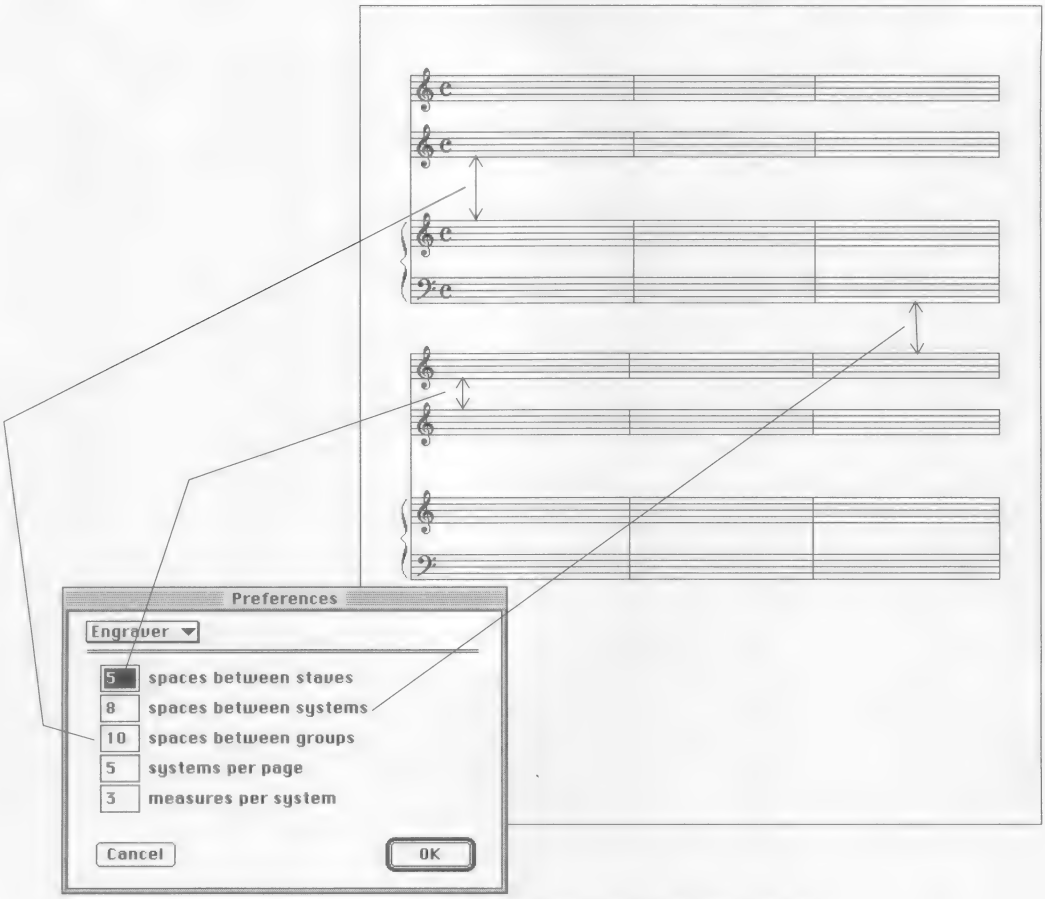


Figure 28.20: Graphic Indication of Spacing Numericals

In addition to the three spacing numericals, the engraver preferences include two page layout numericals. When you create a new Overture file, these numericals define the default number of measures in a system and the default number of systems per page.

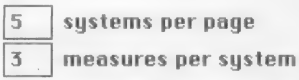


Figure 28.21: Page Layout Numericals in Preferences Dialog Box

Font Preferences

To view the font preferences, select **Fonts** from the Preference Type pop-up menu.

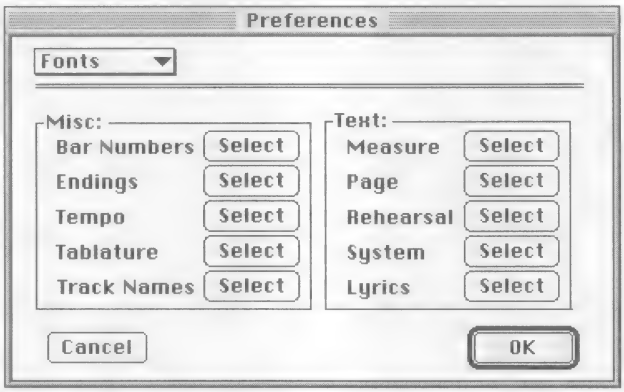


Figure 28.22: Font Preferences

When you create a new Overture document, it automatically uses the default fonts specified in this dialog box. As shown in Figure 28.22, there are numerous types of text elements, each of which can have its own default font. Specifically, you can assign default fonts to:

- Bar numbers
- Endings
- Tempo
- Tablature
- Track Names
- Measure (Bar) Text
- Page Text
- Rehearsal Marks
- System Text
- Lyrics

To change the default font assigned to one of the previous elements:

1. **Click the Select button next to the desired element.**
   Overture opens a Select Font dialog box.

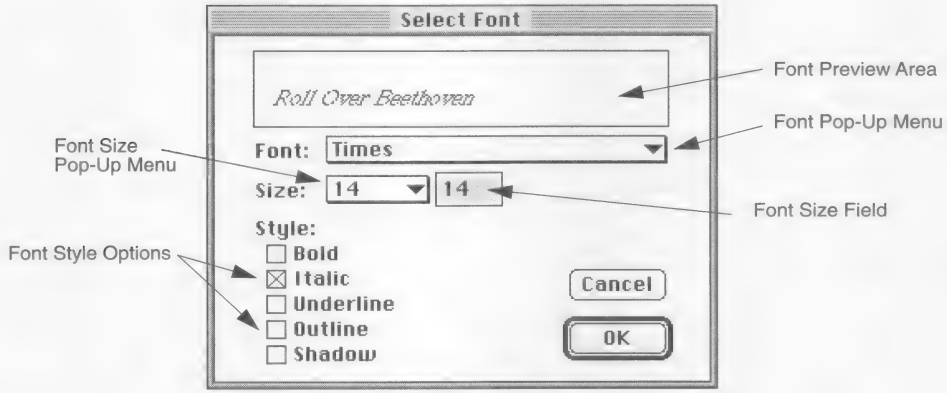


Figure 28.23: Typical Select Font Dialog Box

2. **Use the dialog box to select the desired default font, size, and style.**
3. **Click the OK button.**
   The next time you create a new Overture document, the specified element will use this font as the default.

As shown in Figure 28.23, there are numerous elements in the Select Font dialog box. These are described below:

- **Font Pop-Up Menu**: Press and hold the mouse here, then select a new font from the pop-up menu.
- **Font Size Pop-Up Menu**: Press and hold the mouse here, then select a new size from the pop-up menu.
- **Font Size Field**: Use this numerical to enter a font size that's not included in the Font Size Pop-Up Menu.
- **Font Style Options**: Check those style options you want applied to the font.
- **Font Preview Area**: View the effects of your font selections in this area.

General Preferences

To view the general preferences, select **General** from the Preference Type pop-up menu.

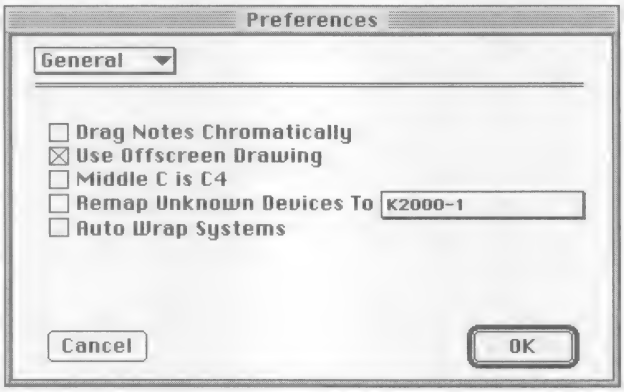


Figure 28.24: General Preferences

Use the check boxes to enable (check) or disabled (uncheck) various general options. These options are discussed in the following sections.

Drag Notes Chromatically

Use this option to determine whether Overture will change notes chromatically or diatonically when you drag them in the Score window. You can choose to either check or uncheck this option:

- **Checked**: When you drag a note vertically in the Score window, its pitch will change chromatically (according to the 12-tone scale).
- **Unchecked**: When you drag a note vertically in the Score window, its pitch will change diatonically (according to the key of the measure).

For more information, see "Editing Notes" on page 45.

Use Offscreen Drawing

Use this option to tell Overture whether or not to optimize scrolling speed at the possible expense of slightly slower performance elsewhere. You can choose to either check or uncheck this option:

- **Checked**: Overture draws the contents of the entire page into RAM (even if the page is larger than what fits in the actual Score window). Doing this speeds scrolling of the Score window.
- **Unchecked**: Overture draws sections of a page only when needed. This saves RAM and some time for other operations on slow machines, but results in much slower scrolling of scores.

For more information about this option and scrolling the Score window, see "Scrolling a Score Window" on page 24.

Middle C is C4

Use this option to establish how Overture "names" middle-C. You can choose to either check or uncheck this option:

- **Checked**: Overture displays Middle-C (MIDI note #60) as "C4"—the standard MIDI convention.
- **Unchecked**: Overture displays Middle-C (MIDI note #60) as "C3"—a convention adopted by Yamaha and some other manufacturers.

Remap Unknown Devices

Use this option to tell Overture whether or not to remap unknown MIDI devices to a device contained in your current OMS Studio Setup document. You can choose to either check or uncheck this option:

- **Checked**: Overture automatically remaps any unknown devices to the device specified in the corresponding pop-up menu. For example, if someone gives you an Overture file that references devices that aren't in your current OMS Studio Setup document, Overture automatically remaps each of those devices to the device shown in the pop-up menu. Overture will play all remapped tracks using the selected device and MIDI channel. If you wish, you can open the Tracks window and reassign each remapped device to a new device.
- **Unchecked**: Overture does not remap unknown devices. For example, if someone gives you an Overture file that references devices that aren't in your current OMS Studio Setup document, Overture warns you that it will not remap the devices and that any tracks using these devices will not play. If you wish, you can open the Tracks window and assign a device to each unassigned track.

To learn more about OMS and the OMS Studio Setup document, see your OMS manual.

Auto Wrap Systems

Use this option to tell Overture what to do when you add staves to a system such that the default number of systems per page no longer fits on that page. You set the default number of systems per page in the Layout Page dialog box (discussed in "Layout Page" on page 357). You can choose to either check or uncheck the **Auto Wrap Systems** option:

- **Checked**: If you add staves to a system such that the requested number of systems no longer fits on a page, Overture will automatically change the number of systems per page by wrapping systems to new pages.
- **Unchecked**: If you add staves to a system such that the requested number of systems no longer fits on a page, Overture will automatically increase the length of the page to compensate.

For more information, see "Creating Big Systems" on page 152.

Library Preferences

To view the library preferences, select **Libraries** from the Preference Type pop-up menu.

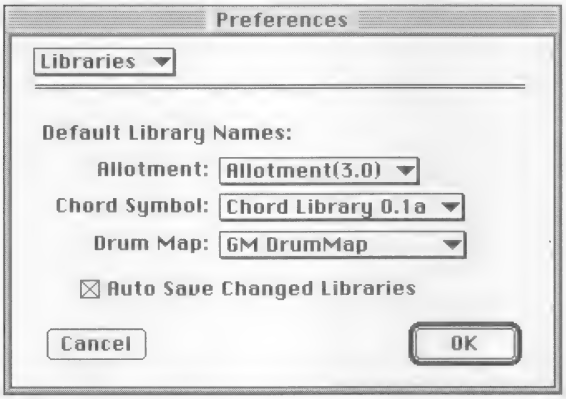


Figure 28.25: Library Preferences

When Overture launches, it automatically loads the Allotment Table, Chord Symbol Library and Drum Map specified in this dialog box.

To select a new default Library, press and hold the mouse on the corresponding Library name and select a new Library from the pop-up menu.

Figure 28.26: Selecting a New Default Library

NOTE: The pop-up menu shows *only* those Libraries that are stored in the Libraries folder, and that folder *must* be in the same folder as the Overture application.

Use the **Auto Save Changed Libraries** checkbox to tell Overture whether or not to automatically save any changes you may have made to any of the three library types (Drum Map, Chord Symbol, Allotment Table). You can choose to either check or uncheck this option:

- **Checked**: If you changed any of the three library types without saving them to disk and you quit Overture, all changes are saved automatically without any warnings or dialog boxes.
- **Unchecked**: If you changed any of the three library types without saving them to disk and you quit Overture, you'll see a dialog box telling you that your current libraries have changed. You will then be able to choose whether or not you want to save all library changes to disk.

Playback Preferences

To view the playback preferences, select **Playback** from the Preference Type pop-up menu.

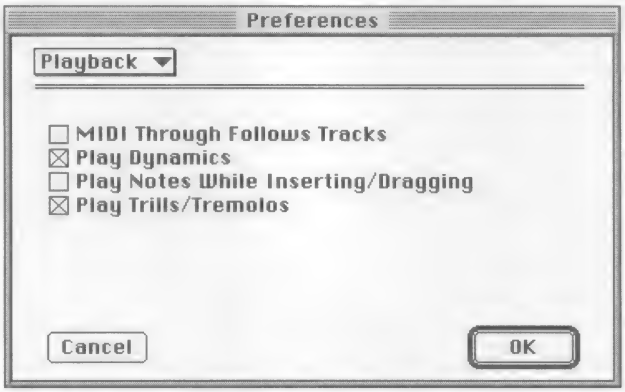


Figure 28.27: Playback Preferences

Use the check boxes to enable (check) or disabled (uncheck) various playback options. These playback options are discussed in the following sections.

MIDI Through Follows Tracks

Use this option to determine whether or not Overture will automatically change the Thru Instrument when you select different staves in the Score window. You can choose to either check or uncheck this option:

- **Checked**: Whenever you click in a staff, Overture automatically changes the Thru Instrument to match the Device selected in the Tracks window.
- **Unchecked**: Overture does not automatically change the Thru Instrument when you click in different staves—it stays set to the Instrument last selected from the Thru Instrument pop-up menu.

Play Dynamics

Use this option to tell Overture whether or not to change MIDI playback volumes when it encounters dynamic markings. You can choose to either check or uncheck this option:

- **Checked**: When Overture encounters a dynamic marking in your score, it changes the MIDI playback volume to the level specified in the Dynamics dialog box (as discussed in "Dynamics" on page 495).
- **Unchecked**: Overture ignores dynamic markings when playing your score.

This option duplicates the function of the **Use in Playback** checkbox in the Dynamics dialog box.

Play Notes While Inserting/Dragging

Use this option to determine whether or not Overture sends MIDI data when inserting or dragging notes. You can choose to either check or uncheck this option:

- **Checked**: When you insert a note or drag it in a score, Overture sends MIDI data to an external sound module—this gives you audible feedback of the note's pitch.
- **Unchecked**: Overture does not play a note when you insert it or drag it in the Score window, therefore you receive no audible feedback of the note's pitch.

Play Trills/Tremolos

Use this option to tell Overture whether or not to interpret trill and tremolo symbols when it plays back the score through a MIDI sound module. You can choose to either check or uncheck this option:

- **Checked**: When Overture encounters either a trill or tremolo symbol in your score, it automatically performs a trill or tremolo.
- **Unchecked**: Overture ignores trill and tremolo symbols when playing your score; playing the notes straight rather than articulated.

CHAPTER 29: Windows Menu

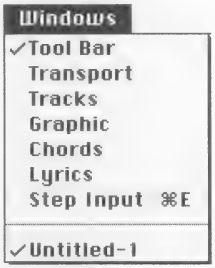


Figure 29.1: Windows Menu

Use the **Windows** menu commands to open (or make active) any Overture window, and to control the display format of the Score window. Open windows are indicated by a check mark to the left of their names. The following sections discuss each command in detail.

❑ Tool Bar

Choose this command to open the Tool Bar. An open Tool Bar is indicated by a check mark to the left of the command. To learn more about the Tool Bar, see "Part 2: The Tool Bar".

❑ Transport

Choose this command to open the Transport window or to make it the active window. An open Transport window is indicated by a check mark to the left of the command. The Transport window (as discussed in "Chapter 17: Transport Window") contains buttons to control MIDI recording and playback, and a pop-up menu to select the MIDI Thru Instrument.

❑ Tracks

Choose this command to either open the Tracks window or to make it the active window. An open Tracks window is indicated by a check mark to the left of the command. The Tracks window (as discussed in "Chapter 18: Tracks Window") defines the characteristics of all the tracks in your score.

❑ Graphic

Choose this command to either open the Graphic window or to make it the active window. An open Graphic window is indicated by a check mark to the left of the command. The Graphic window (as discussed in "Chapter 19: Graphic Window") graphically displays the MIDI data in a selected track using a piano roll display and strip chart display. You can use this window to edit any MIDI data in any track. Overture applies any changes you make in the Graphic window to the Score window and vice versa.

❑ Chords

Choose this command to either open the Chords window or make it the active window. An open Chords window is indicated by a check mark to the left of the command. Use the Chords window (as discussed in "Chapter 20: Chords Window") to enter chord names into a score.

❑ Lyrics

Choose this command to either open the Lyrics window or to make it the active window. An open Lyrics window is indicated by a check mark to the left of the command. Use the Lyrics window (as discussed in "Chapter 21: Lyrics Window") to type or modify lyrics and assign them to specific notes.

❑ Step Input

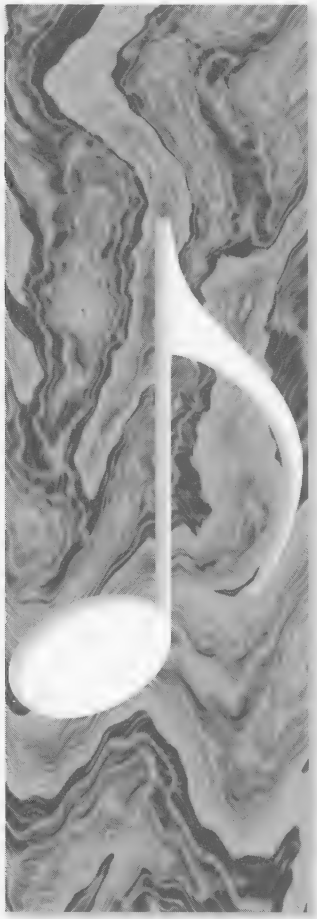
Choose this command to open the Step Input window or to make it the active window. An open Step Input window is indicated by a check mark to the left of the command. Use the Step Input window to enter a score by recording MIDI data one step at a time. You can enter notes, chords, or rhythmic slashes in the Step Input window.

The Step Input window is particularly convenient if your playing technique is rather poor, or if you want to quickly enter lead sheet chords and guitar rhythms. For more information about the Step Input window, see "Chapter 22: Step Input Window".

❑ Open Score Windows

The Windows menu displays the names of all open Score windows at the bottom of the menu. Select a Score to make it the active window. The active window always has a check to the left of its name.

PART 5: Index



Index

A

Accidentals
  cautionary 83
  mouse entry 79
  step-entering 293
  tools 78
Allotment Table dialog box 333
Allotment Tables
  auto saving changes 506
  editing 335
  how used by Overture 334
  opening 333
  overview 57
  selecting default 505
Alto Staff tool 148
Arpeggio
  inserting 112
  notating transcribed notes 465
  tool 109
Arrow Cursor 67
Articulations
  articulating multiple notes 111
  deleting 112
  deleting w/Delete command 449
  inserting 110
  smart editing 111
Articulations button 107
Articulations palette 107
  articulating multiple notes 111
  basic techniques 110
  tool overview 108
As Recorded command 488
As Written command 488
Augmentation dots
  tools 78
Auto Beam command 481
Auto Position command 482
Auto Save Changed Libraries option 506
Auto Transcribe checkbox 491
Auto Transcribe command 483
Auto Wrap Systems option 504

B

Bar numerical 18
Bar Text
  editing 132
  inserting 131
  repositioning 132
  using 130
Bar Text tool 130
Bar width
  changing 55
Baritone Clef tool
  modern 142
Barline
  Close Repeat tool 162
  deleting 173
  Dotted 162
  Double Barline tool 162
  Fine tool 162
  hiding 174
  invisible 174
  Open Repeat tool 162
  Standard Barline tool 162
  using dotted barlines 164
Barlines button 161
Barlines palette 161
  basic techniques 163
  tool overview 162
Based on Meter command 450
Bass Clef tool 142
  8va Bossa 142
Bass Staff tool 148
Beam command 450
Beams
  automatic beaming 481
  Based on Meter command 450
  changing angle 49
  Cross-Bar 453
  Cross-Staff 452
  deleting w/Delete command 449
  editing 49
  feathered 454
  Over Rests & Barlines command 450
  Primary patterns 415
  removing 50
  Secondary patterns 416
  setting patterns 415
  Tremolo commands 451

Beat Charts
and the Justify command 437
hiding 54
modifying note spacing with 54
showing 53, 476
Bow marks
deleting 112
inserting 110
tools 108
Brace tool 148
Bracket tool 148

C

Capturing
EPS files 69
PICT files 68
Cautionary accidentals 83
C-Clef
moving 144
tool 142
Chord Names
definition 244
editing Suffix library 328
entering w/Mac keyboard 250
entering w/mouse 246
moving 257
step-entering w/Mac keyboard 253
step-entering w/MIDI keyboard 301
Chord Positions command 257, 480
Chord Symbol library 320
auto saving changes 506
contents 321
creating chord names w/added bass 331
selecting default 505
uses 321
Chord Symbol Library dialog box 320
Chord Suffix edit area 323
miniature keyboard 325
Scrolling library 325
Show Axis checkbox 324
Suffix Elements 322
Chords
copying by option-dragging 47
definition 244
entering chord names w/Mac keyboard 250
entering chord names w/mouse 246
MIDI recognition 302
moving chord names 257
step entering 293
step-entering chord names w/Mac keyboard 253
step-entering chord names w/MIDI keyboard 301
Chords window 243
anatomy 245
Bass buttons 245
Chord Name display 245
interaction w/Lyrics window 243
key equivalents 250
Root buttons 245
Suffix list 245
Chromatic dragging of notes 45
Chromatic transposition 440
Clear command 349
Clefs
8va Bossa Clef tool 142
Bass Clef tool 142
insertion rules 143
Modern Baritone Clef tool 142
Modern Piccolo Clef tool 142
Modern Treble Clef tool 142
Moveable C-Clef tool 142
moving a C-Clef 144
Neutral Clef tools 142
scaling with Scale tool 74
Treble Clef tool 142
Clefs button 141
Clefs palette 141
basic techniques 143
tool overview 142
Clipboard
showing 353
Close command 310
Coda 426
Composite meters 414
Copy command 348
Copy notes by option-dragging 46
Crescendo
creating 127
editing 127
tool 124
Cross-Bar beam 453
Crosshair cursor 58
Cross-Staff Barline tool 148
Cross-Staff beam 452

Cursor
  Arrow 67
  Crosshair 58
  Drag 58
  Eraser 70
  Hand 24
  I-Beam 58
  locating in Graphic window 206
  locating with Bar•Beat•Unit display 207
  pitch in Graphic window 208
  quantizing in Graphic window 208
  Scale 70
  types in Score window 58
Cursor Position display
  Bar•Beat•Unit meanings 207
Cut command 348

D

D.C. al Coda 426
D.C. al Fine 426
D.S. al Coda 427
D.S. al Fine 427
Decrease Systems command 368
Decrescendo
  creating 127
  editing 127
  tool 124
Default Stem Length command 460
Delete command 399, 448
Delete Measure dialog box 400
Delete Page command 357
Delete Page dialog box 357
Diatonic dragging of notes 45
Diatonic transposition 440
Direction command 459
Display on Next Staff command 462
Display on Prev Staff command 461
Documentation
  conventions 3
  overview 1
  reference manual 2
Dotted Barline tool 162
Dotted barlines
  using 164
Drag cursor 58
Drag Notes Chromatically option 502
Drawing MIDI controller data 239
Drum Map
  auto saving changes 506
  creating 316
  editing 316
  note names 318
  notehead assignments 317
  opening 313
  selecting default 505
  staff position assignments 317
Drum Map dialog box 314
  Head column 314
  Name column 315
  Pitch column 314
  Position column 315
Drum tracks 379
Duplicate Previous option 281
Duplicate Previous to End option 281
Dynamic Setting dialog box 495
Dynamics
  editing position 125
  enabling MIDI playback 507
  inserting 124
  MIDI playback 126, 495
  scaling with Scale tool 75
  tools 124
Dynamics button 123
Dynamics command 495
Dynamics palette 123
  tool overview 124

E

Edit Library command 312
Edit menu
  Clear command 349
  Copy command 348
  Cut command 348
  Make Invisible command 352
  Make Visible command 352
  Merge command 349
  Paste command 348
  Paste Special command 350
  Redo command 348
  Select All command 351
  Show Clipboard command 353
  Undo command 348

Editing
adding to MIDI data value (Graphic window) 237
adding to MIDI data value (Modify Notes dialog) 444
Allotment Tables 335
bar text 132
barlines 163
beams 49
Beat Charts 53
C-clefs 144
chord names 328
Chord Symbol Library 328
clefs 143
Drum Maps 316
dynamic positions 125
glissandos 91
hairpins (crescendos) 127
hearing notes when dragging 507
limiting MIDI data value (Graphic window) 237
limiting MIDI data value (Modify Notes dialog) 444
lyrics 272
MIDI data in Modify Notes dialog 442
MIDI note duration in Graphic window 217
MIDI note pitch in Graphic window 216
MIDI playback duration (Graphic window) 238
MIDI playback duration (Modify Notes dialog) 443
notes (pitch or position) 45
page text 137
rehearsal marks 135
rests 50
scaling MIDI data (Graphic window) 236
scaling MIDI data (Modify Notes dialog) 444
slurs 89
staves 149
stems 47
symbols (general) 45
system text 133
tempo 424
thinning MIDI data 238
ties 87
tremolo beams 451
trills 100
tuplets 92
velocity (Modify Notes dialog) 443
Enable Input Devices command 493
Endings
Final Endings tool 163
First Endings tool 163
Set Ending dialog box 168
using the Ending tools 167
Engraver preferences 497
Enharmonic command 459
Entering notes. See Notes (entering)
EPS files
capturing 69
Eraser cursor 70
Export command 342
Extract Parts command 342
Extract Parts dialog box 343

F

Feathered beam 454
Fermata
deleting 112
inserting 110
tools 109
File menu
Close command 310
Edit Library command 312
Export command 342
Extract Parts command 342
Import command 338
Load Library command 337
New command 308
Open command 308
Page Setup command 345
Print command 346
Quit command 346
Revert command 311
Save As command 311
Save command 311
Fill in Rests command 436
Fine
ending playback at 426
tool 162
Fingerings
deleting 98
entering w/Fingering tools 96
tools 96
Fit in Window zoom level 20
Flip command 459
Flip Direction command 459
Flip Enharmonic command 459

Floating Ruler 477
Font
  Chord Suffix elements 324
  Chord Symbol accidentals 326
  Chord Symbol roots 326
  codas, segnos, etc. 428
  endings 168
  Measure numbers 432
  preferences 500
  selecting default fonts 500
  Tempo markings 423
  Track names 375
Font menu 139
Force Accidentals to Flats option 280
Force Accidentals to Sharps option 280
Force Stems Down option 280
Force Stems Up option 280
Fret
  tools 119

G

General preferences 502
Glissando commands 458
Glissandos
  creating w/Glissando tool 86
  editing 91
  straight tool 86
  wavy tool 86
Gospel notation tools 116
Grace note
  entering 83
  tool 78
Graphic window 203
  Cursor Position display 206
  I-Beam tool 215
  inserting notes 223
  Marquee tool 215
  MIDI Instrument button 214
  Mute button 215
  Pencil tool 223
  Piano Roll 205
  Solo button 215
  viewing cursor pitch 208
  viewing different tracks 204
  Zoom to Fit button 212
Graphics
  EPS files 69
  PICT files 68
Group
  Glissando - command 458
  Glissando ~ command 458
  Slur command 455
  Tie command 454
Group command 454
Groups button 85
Groups palette 85
  basic techniques 86
  tool overview 86

H

Hairpin
  creating 127
  editing 127
  tools 124
Hand cursor 24
Handles 476
Harmonics
  deleting 112
  inserting 110
  tools 108
Hide Stem command 460
Hide/Show Staves command 370
Hide/Show Staves dialog box 370
Horizontal Pages view option 23

I

I-Beam cursor 58
Import command 338
Import File dialog box 340
Importing
  MIDI files 338
  Vision files 339
in real-time 187
In Swing command 488
Incorrect Rhythms command 477
Increase System command 366
Insert command 398
Insert Measure dialog box 398
Insert Ottava command 446
Insert Ottava dialog box 447
Insert Page command 356
Insert Page dialog box 356
Insert window 223
  Duration parameters 226
  Size parameters 225
  Velocity numerical 227

Instrument
  assigning type to Track 375
  enabling MIDI input devices 493
  finding range errors 478
  naming 377
  range setting 377
  selecting for tracks (Graphic window) 214
  selecting for tracks (Tracks window) 197
  setting MIDI Thru Instrument 186
  showing name in score 375
  transposing 385
Invisible noteheads 116
Invisible symbols 352

J

Justify command 437

K

Key signature
  cancelling previous keys 408
  setting 406
Keyboard Thru command 483

L

Layout Page command 357
Layout Page dialog box 358
Learning Overture 1
Library
  Allotment Table 333
  auto saving changes 506
  Chord Symbols 320
  Drum Map 313
  loading 337
  selecting default libraries 505
Library preferences 505
Load Library command 337
Lyric Positions command 273, 481
Lyrics
  adding more lyrics to a score 266
  adding verses 270
  changing fonts 271
  creating the first lyric 264
  editing 272
  flowing from middle of measure 269
  melisma 268
  moving 273
  multi-note syllables 268
  multi-syllable words 267
  multi-words on a single note 269
Lyrics window 261
  anatomy 262
  Button bar 263
  interaction w/Chords window 261
  Lyric Editing area 264
  Lyric List 263
  Lyric Overview area 263
  Lyric Selector dots 263
  Measure column 263
  Name column 263
  using 264
  Verse column 263
  Voice column 263

M

Make Invisible command 352
Make Visible command 352
Manual
  conventions 3
  overview 1
  reference manual 2
Marcato
  deleting 112
  inserting 110
  tools 108
Margin
  setting 362
  showing 477
Measure
  activating first in track 19
  activating last in track 19
  automatic width adjustment 394
  decreasing number in system 403
  default number per System 358, 499
  deleting 399
  filling with rests 436
  increasing number in system 401
  inserting 398
  justifying 437
  key signature 406
  meter 411
  multi-measure rests 434
  numbering 429
  rebarring 433
  tempo 420

Measure numbers 429
  measure interval 430
  positioning 430
  text of 431
Measures menu
  Delete command 399
  Fill in Rests command 436
  Insert command 398
  Justify command 437
  Multi Measure Rest command 434
  Rebar command 433
  Set Key command 406
  Set Meter command 411
  Set Numbers command 429
  Set Repeats command 424
  Set Tempo command 420
  Wrap Left command 401
  Wrap Right command 403
Measuring 477
Melisma 268
Menu
  Edit 347
  File 307
  Font 139
  Measures 397
  Notes 439
  Options 475
  overview 10
  Score 355
  Size 139
  Style 139
  Windows 509
Merge command 349
Meter
  beam patterns 415
  composite meters 414
  finding incorrect rhythms 477
  setting 411
  setting number of pulses 413
  showing before system breaks 417
Metronome command 485
  Click in Countoff Only 485
  Click in Play 485
  Click in Record 485
  Metronome Sound 486
Metronome Sound dialog box 486
Middle C
  naming 503
Middle C is C4 option 503
MIDI
  adding to data value (Graphic window) 237
  adding to data value (Modify Notes dialog) 444
  chord recognition 302
  controller data display 230
  creating Legato playback (Graphic window) 238
  creating Legato playback (Modify Notes dialog) 445
  display/edit non-note data 228
  drawing controller data 239
  enabling input devices 493
  limiting data value (Graphic window) 237
  limiting data value (Modify Notes dialog) 444
  modifying notes 442
  muting a track (Graphic window) 215
  muting a track (Tracks window) 199
  Piano Roll display 205
  Play buttons 186
  playback of dynamics 507
  playback of trills/tremolos 508
  program change defaults 198
  randomizing MIDI values 241
  Record button 186
  recording in real-time 187
  remapping unknown devices 504
  scaling data (Graphic window) 236
  scaling data (Modify Notes dialog) 444
  selecting notes w/I-Beam tool 220
  selecting notes w/Marquee tool 219
  selecting playback device for tracks (Graphic window) 214
  selecting playback device for tracks (Tracks window) 197
  soloing a track (Graphic window) 215
  soloing a track (Tracks window) 200
  step entering notes 296
  Stop button 186
  tempo 421
  thinning data 238
  Thru Instrument 186
  thruing 483
  transcription of MIDI data 471
  transposition defaults 199
  Tremolo playback 114
  volume level defaults 198

MIDI file
  importing 338
MIDI Through Follows Tracks option 507
Modify Notes command 442
Modify Notes dialog box 442
Mordents
  creating 96
  deleting 98
  insertion tutorial 104
  tools 96
Move to Next Track command 464
Move to Prev Track command 463
Multi Measure Rest command 434
Multi Measure Rest dialog box 434
Multi-Bar Rests checkbox 344

N

Neutral Clef tools 142
New command 308
Next page button 17
Normal Size button 362
Notate Notes As command 465
  Arpeggio 465
  Staccato 466
  Swing Eights 467
  Trill 468
  Triplet 469
  Turn 470
Noteheads
  changing types 117
  invisible 116
  percussive 116
  picture music 116
  rhythmic 116
  rhythmic slash 116
  slashes 116
  standard 116
Noteheads button 115
Noteheads palette 115
  basic techniques 117
  tool overview 116
Notes
  adjusting spacing 51
  and Allotment Tables 57
  auto positioning 56
  changing value 46, 83
  chromatic vs. diatonic dragging 502
  converting to raw MIDI data 473
  copying by option-dragging 46
  displaying on other staves 461, 462
  dragging to change spacing 52
  duplicating 46
  editing (pitch or position) 45
  entering 79–83, 289–297
  hearing while editing 507
  inserting in Graphic window 223
  justifying 56
  Mac keyboard & mouse entry w/palette 81
  mouse entry w/palette 79
  moving chromatically 45
  moving diatonically 45
  moving to other tracks 463, 464
  nudging to change pitch 46
  nudging to change spacing 52
  recalculating layout 57
  removing 46
  re-transcribing 473
  scaling with Scale tool 74
  spacing and bar width 55
  spacing automatically 56, 482
  spacing with Beat Charts 53
  step entering w/Mac keyboard 289
  step entering w/MIDI keyboard 296
  tools 78
  transcribing automatically 483, 491
  with attached articulations 111
Notes button 77
Notes menu
  Beam command 450
  Delete command 448
  Display on Next Staff command 462
  Display on Prev Staff command 461
  Flip command 459
  Group command 454
  Insert Ottava command 446
  Modify Notes command 442
  Move to Next Track command 464
  Move to Prev Track command 463
  Notate Notes As command 465
  Notes to Raw command 473
  Raw to Notes command 471
  Re-Transcribe command 473
  Set to Voice command 474
  Stem command 460
  Transpose command 440

Notes palette 77
keyboard equivalents 81
tool overview 78
Notes to Raw command 473
Numerical
definition 8
editing 8

O

Octaves
shifting in step-entry 292
Offscreen drawing 503
OMS
opening Studio Setup 493
setting compatibility mode 494
OMS MIDI Setup command 494
Opaque text 139
Open command 308
Open Studio Setup command 493
Options menu
Auto Beam command 481
Auto Position command 482
Auto Transcribe command 483
Dynamics command 495
Enable Input Devices command 493
Keyboard Thru command 483
Metronome command 485
OMS MIDI Setup command 494
Open Studio Setup command 493
Play Style command 487
Preferences command 496
Record Options command 489
Show Chord Positions 257
Show command 476
Show Lyric Positions 273
Ornaments
deleting 98
deleting w/Delete command 449
inserting 96
ornamenting multiple notes 97
Ornaments button 95
Ornaments palette 95
basic techniques 96
tool overview 96
Ottavas 446
Over Rests & Barlines command 450
Overture
learning 1

P

Page
deleting 357
dimensioning 359
inserting 356
layout 357
turning 17
turning to first 19
turning to last 19
Page Dimensions command 359
Page Dimensions dialog box 360
Normal Size button 362
Printer Size button 363
Use Tiles checkbox 364
Page numerical 17
Page Setup command 345
Page Text
editing 137
inserting 135
repositioning 137
using 135
Page Text dialog box 138
Page Text tool 130
Page View options
Horizontal Pages 23
Single Page 23
Vertical Pages 23
Palette buttons
overview 62
pop-up menus 63
Palettes
Articulations 107
Barlines 161
basic anatomy 64
Clefs 141
definition 7
Dynamics 123
Groups 85
horizontal vs. vertical 65
Noteheads 115
Notes 77
Ornaments 95
Staves 147
Tablature 119
tearing off 63
Text 129

Part
  extracted clef setting 378
  extracted pitch setting 378
  extracting 342
Paste command 348
Paste Special command 350
Paste vs. Paste Special 350
Pause
  inserting 114
  tools 109
Pedal mark
  deleting 112
  inserting 110
  tools 109
Percent zoom level 20
Percussion noteheads 116
Percussive Staff tool 148
Percussive tracks 379
Piano Roll
  overview 205
Piano Staff tool 148
Piano/Melody Staff tool 148
Piccolo Clef tool
  modern 142
Pickups 417
PICT files
  capturing 68
Picture music tools 116
Play button 186
Play Dynamics option 507
Play from Beginning button 186
Play Notes While Inserting/Dragging
    option 507
Play Style command 487
  As Recorded 488
  As Written 488
  in Swing 488
  Repeats 488
Play Trills/Tremolos option 508
Playback preferences 506
Plus
  deleting 112
  inserting 110
  tool 108
Preferences
  engraver 497
  font 500
  general 502
  library 505
  playback 506
  types 497
Preferences command 496
Preferences dialog box 496
Previous page button 17
Primary beams 415
Print
  order of tiled pages 366
  page dimensioning 359
  page layout 357
Print command 346
Printer Size button 363
Pulses 413

Q

Quantize
  cursor movements in Graphic window 208
  transcription 175
  transcription of imported seq files 341
Quantize Cursor On/Off button 209
Quantize Cursor Value button 209
Quit command 346

R

Range Errors command 478
Raw to Notes command 471
Real time recording 187
Rebar command 433
Recalc Layout command 394
Record button 186
Record filters 492
Record Options command 489
Record Options dialog box 489
Recording 187
  by "drawing" notes in Graphic window 223
  by entering notes with a mouse 79
  by entering notes with the mouse & Mac
      keyboard 81
  step recording 277
Redo command 348
Redraw Page command 395
Rehearsal Mark tool 130

Rehearsal Marks
editing 135
inserting 134
repositioning 135
using 134
Remap Unknow Devices option 504
Repeat
Double Measure Repeat tool 162
Single Measure Repeat tool 162
tools 162
using open & close repeats 165
using Sngl & Dbl Repeats 164
Repeats command 488
Respace Staves command 31, 393
Rests
editing 50
filling measure with 436
mouse entry 79
multi-measure 434
nudging 50
removing 50
step entering w/Mac keyboard 291
step entering w/MIDI keyboard 296
tools 78
Re-Transcribe command 473
Revert command 311
Rhythm noteheads 116
Ruler 477

S

Save As command 311
Save command 311
Scale cursor 70
Score menu
Decrease Systems command 368
Delete Page command 357
Hide/Show Staves command 370
Increase System command 366
Insert Page command 356
Layout Page command 357
Page Dimensions command 359
Recalc Layout command 394
Redraw Page command 395
Respace Staves command 393
Setup Track command 373
Score window
Bar numerical 18
cursors 58
overview 15
Page numerical 17
page view controls 16
redrawing 395
scrolling 24
selecting between 511
turning pages 17
Zoom Level pop-up menu 19
Scrolling
Offscreen Drawing option 503
speeding up 25
Secondary beams 416
Segno 425
Select All command 351
Selecting
all MIDI data (including non-note) in a time range 222
all symbols in discontiguous measures 41
all symbols in measure 41
all symbols in staff 42
contiguous symbols 40
discontiguous symbols 39
MIDI notes w/I-Beam tool 220
MIDI notes w/Marquee tool 219
notation symbols 36
notes in a pitch range (Graphic window) 217
notes in a time range (Graphic window) 221
notes of the same pitch (Graphic window) 218
symbols in entire track 43
symbols on different staves 42
voice 44
Set Ending dialog box 168
Set Key command 406
Set Key Signature dialog box 406
Set Meter command 411
Set Meter dialog box 412
Set Numbers command 429
Set Numbers dialog box 429
Set Repeats command 424
Set Repeats dialog box 425
Set Tempo command 420
Set Tempo dialog box 420
Set to Voice command 474
Setup Track command 373
Setup Track dialog box 373
C3 Offset numerical 378
Instrument options 375
naming tracks 374
opening from Tracks window 201
Staff options 382

Starting Clef menu 378
Transposed Clef pop-up 378
Sforzando
deleting 112
inserting 110
tools 108
Show Axis checkbox 324
Show Chord Positions command 257
Show Clipboard command 353
Show command 476
Beat Chart 476
Chord Positions 257, 480
Floating Ruler 477
Handles 476
Incorrect Rhythms 477
Invisibles 477
Lyric Positions 273, 481
Margin 477
Range Errors 478
Tracks Transposed 479
Show Lyric Positions command 273
Show Stem command 460
Single Page view option 23
Size menu 139
Slash
open & closed 116
rhythmic 116
step entering 298
step entering rhythmic slash 299
Slur command 455
Slur tools 86
Slurs
creating w/Slur tool 86
editing 89
flipping 90
Space between groups numerical 498
Space between staves numerical 498
Space between systems numerical 498
Staccatissimo
deleting 112
inserting 110
tool 108
Staccato
deleting 112
inserting 110
notating transcribed notes 466
tool 108
Staff
adding to a score 149
Alto Staff tool 148
arranging 26
Bass Staff tool 148
Brace tool 148
Bracket tool 148
choosing what to show 382
Cross-Staff Barline tool 148
default spacing 498
definition 5
grouping 157
hiding 370
indenting 34
moving horizontally 33
moving vertically 26
Percussive Staff tool 148
Piano Staff tool 148
Piano/Melody Staff tool 148
placing side-by-side 35
removing from a score 156
respacing 31, 393
scaling throughout score 382
scaling with Scale tool 72
setting number of lines 382
showing 370
space between groups 498
space between staves 498
space between systems 498
System tool 148
Tablature Staff tool 148
Tenor Staff tool 148
Treble Staff tool 148
Stationery pads 309
Staves button 147
Staves palette 147
basic techniques 149
tool overview 148
Stem command 460
Stem Down command 460
Stem Up command 460
Stems
assigning direction to voices 196
changing direction 48, 460
changing length 47
editing 47
hiding 48, 460
setting to default length 460
showing 48, 460

Step Entering
Accidentals 293
Chord Names w/Mac keyboard 253
Chord Names w/MIDI keyboard 301
Chords 293
notes & rests w/Mac keyboard 289
notes & rests w/MIDI keyboard 296
rhythmic slashes 299
slashes 298
stepping through a score 294
Tied Notes 294
Step Input Duration
Constant 285
Constant Gap 286
Percent 287
Step Input options
Duplicate Previous 281
Duplicate Previous to End 281
Force Accidentals to Flats 280
Force Accidentals to Sharps 280
Force Stems Down 280
Force Stems Up 280
Tie Previous Two Notes 280
Step Input Velocity
As Played 288
Constant 288
Step Input window 277
anatomy 278
Counter 281
Duration area 284
Input Select button 279
key equivalents 295
Note Size 282
Note Size key equivalents 283
Options menu 280
Pitch Indicator 282
Tuplet checkbox 284
Type area 278
Velocity area 288
Stop button 186
Strip Chart
Add Amount tool 237
density setting 234
drawing data 233
drawing shapes 239
Flat line drawing tool 241
Freehand drawing tool 240
hiding/showing 231
I-Beam tool 231
Legato tool 238
Maximum Limit tool 237
Minimum Limit tool 237
opening 228
overview 228
Parabola drawing tool 240
Pencil tool 233
Randomize tool 241
Scale tool 236
selecting controller data 230
selecting data 231
selecting data to view 229
Straight line drawing tool 239
Thin tool 238
variable tool 235
Style menu 139
Swing Time
notating transcribed notes 467
playing in swing time 488
Symbol
creating unique notation symbols 69
definition 4
duplicating 46
editing 45
selecting 36
selecting all in discontiguous measures 41
selecting all in measure 41
selecting all in staff 42
selecting contiguous 40
selecting discontiguous 39
selecting entire track 43
selecting on different staves 42
System
arranging 26
default number on page 358, 499
definition 7
putting fewer on a page 368
putting more on a page 366
System Text
editing 133
inserting 133
repositioning 133
using 132
System Text tool 130
System tool 148

T

Tablature
  notating 120
  tools 119
  tracks 381
Tablature button 119
Tablature palette 119
  basic techniques 120
  tool overview 119
Tablature Staff tool 148
Templates 309
Tempo
  display options 421
  editing 424
  MIDI playback 421
  setting 420
Tenor Staff tool 148
Tenuto
  deleting 112
  inserting 110
  tool 108
Text
  Bar Text tool 130
  opaque 139
  Page Text tool 130
  Rehearsal Mark tool 130
  System Text tool 130
  transparent 139
  using bar text 130
  using page text 135
  using rehearsal marks 134
  using system text 132
Text button 129
Text palette 129
  tool overview 130
Thru Instrument 186
Tie
  auto-ties over barlines 294
  creating w/Tie tool 86
  editing 87
  flipping 88
  step-entering 294
  tools 86
Tie command 454
Tie Previous Two Notes option 280
To Coda 425
Tool
  8va Bossa Clef 142
  accidentals 78
  Alto Staff 148
  Arpeggio 109
  augmentation dots 78
  Bass Clef 142
  Bass Staff 148
  Bow marks 108
  Brace 148
  Bracket 148
  Close Repeat 162
  Cross-Staff Barline 148
  definition 7
  Dotted Barline 162
  Double Barline 162
  Double Measure Repeat 162
  dynamics 124
  Eraser 70
  Fermata 109
  Final Endings 163
  Fine 162
  fingerings 96
  First Endings 163
  frets 119
  Grace Note 78
  Hairpins 124
  Harmonics 108
  invisible notehead 116
  Marcato 108
  Modern Baritone Clef 142
  Modern Piccolo Clef 142
  Modern Treble Clef 142
  mordents 96
  Moveable C-Clef 142
  Neutral Clefs 142
  notes 78
  Open Repeat 162
  Pause 109
  Pedal mark 109
  percussive notehead 116
  Percussive Staff 148
  Piano Staff 148
  Piano/Melody Staff 148
  picture noteheads 116
  Plus 108
  rests 78
  rhythm noteheads 116
  rhythmic slash head 116
  Scale 70
  Sforzando 108
  Single Measure Repeat 162

Slash noteheads 116
Slur Notes 86
Staccatissimo 108
Staccato 108
Standard Barline 162
Standard Notehead 116
Straight glissando 86
System 148
Tablature 119
Tablature Staff 148
Tenor Staff 148
Tenuto 108
Text 130
Tie Notes 86
Treble Clef 142
Treble Staff 148
Tremolo 109
trills 96
Tuplet (new) 86
Tuplet (reapply) 86
tuplets 78
Turn 96
Wavy glissando 86
Tool Bar
Arrow cursor button 67
Articulations button 107
Barlines button 161
Clefs button 141
Dynamics button 123
Eraser button 70
Groups button 85
horizontal vs. vertical 66
Noteheads button 115
Notes button 77
Ornaments button 95
overview 61
palette button overview 62
pop-up menus 63
Scale button 70
Staves button 147
Tablature button 119
Text button 129
Transcription Quantize Amount button 175
Tracks
abbreviated names 374
definition 5
displaying MIDI data in Piano Roll 205
drum 379
MIDI playback devices (Graphic window) 214
MIDI playback devices (Tracks window) 197
MIDI program change defaults 198
MIDI volume defaults 198
moving notes between 463, 464
muting (Graphic window) 215
muting (Tracks window) 199
naming 374
percussive 379
rearranging 200
selecting all notes 43
setting number of voices 195
setup dialog box 373
showing name in score 375
showing transposed tracks 479
soloing (Graphic window) 215
soloing (Tracks window) 200
Tablature 381
transposing 199
viewing in Graphic window 204
Tracks window 193
Device column 197
Mute column 199
overview 194
Program column 198
rearranging tracks 200
Solo column 200
Stem column 196
Transpose column 199
Voices column 194
Volume column 198
Transcription
correcting for swing time notation errors 467
fixing quantize mistakes 178
from imported sequence files 338
notating arpeggios 465
notating staccato notes 466
notating trills 468
notating triplets 469
notating turns 470
quantizing 175
Transcription Quantize Amount button 175
Transparent text 139
Transport controls 185
Transport window 185
Transpose command 440
Transpose dialog box 440

Transposing
  Chromatically 440
  diatonically 440
  in Graphic window 216
  to match new key signature 407
  with Transpose command 440
Treble Clef tool 142
  modern 142
Treble Staff tool 148
Tremolo
  beams 451
  enabling MIDI playback 508
  inserting bowed tremolos 113
  modifying beams 451
  tools 109
Trills
  adding a trill section 99
  adding accidentals 102
  adding mark to score 98
  deleting 98
  editing 100
  enabling MIDI playback 508
  making invisible 352
  notating transcribed notes 468
  tools 96
Tuplets
  correcting transcription errors 469
  creating with Tuplet tool 86
  editing 92
  in Step Input 284
  tool (new) 86
  tool (reapply) 86
  tools 78
Tuplets dialog box 457
Turn
  creating 96
  deleting 98
  making invisible 352
  notating transcribed notes 470
  tool 96

U

Undo command 348
Use 509
Use Offscreen Drawing option 503
Use Tiles checkbox 364

V

Verse
  creating additional verses 270
Vertical Pages view option 23
Vision file
  importing 339
Voice
  active 44
  assigning in tracks 195
  definition 6
  inactive 44
  making invisible 352
  pop-up menu 44
  selecting 44, 474
  setting number per track 195
  setting stem direction 196

W

Window
  Chords 243
  Graphic 203
  Insert 223
  Lyrics 261
  overview of types 9
  Score 15
  Step Input 277
  Tool Bar 61
  Tracks 193
  Transport 185
Windows menu
  active Score windows 511
  Chords command 510
  Graphic command 510
  Lyrics command 510
  Step Input command 511
  Tool Bar command 509
  Tracks command 510
  Transport command 510
Wrap Left command 401
Wrap Right command 403

X

X% Zoom Level 20

Z

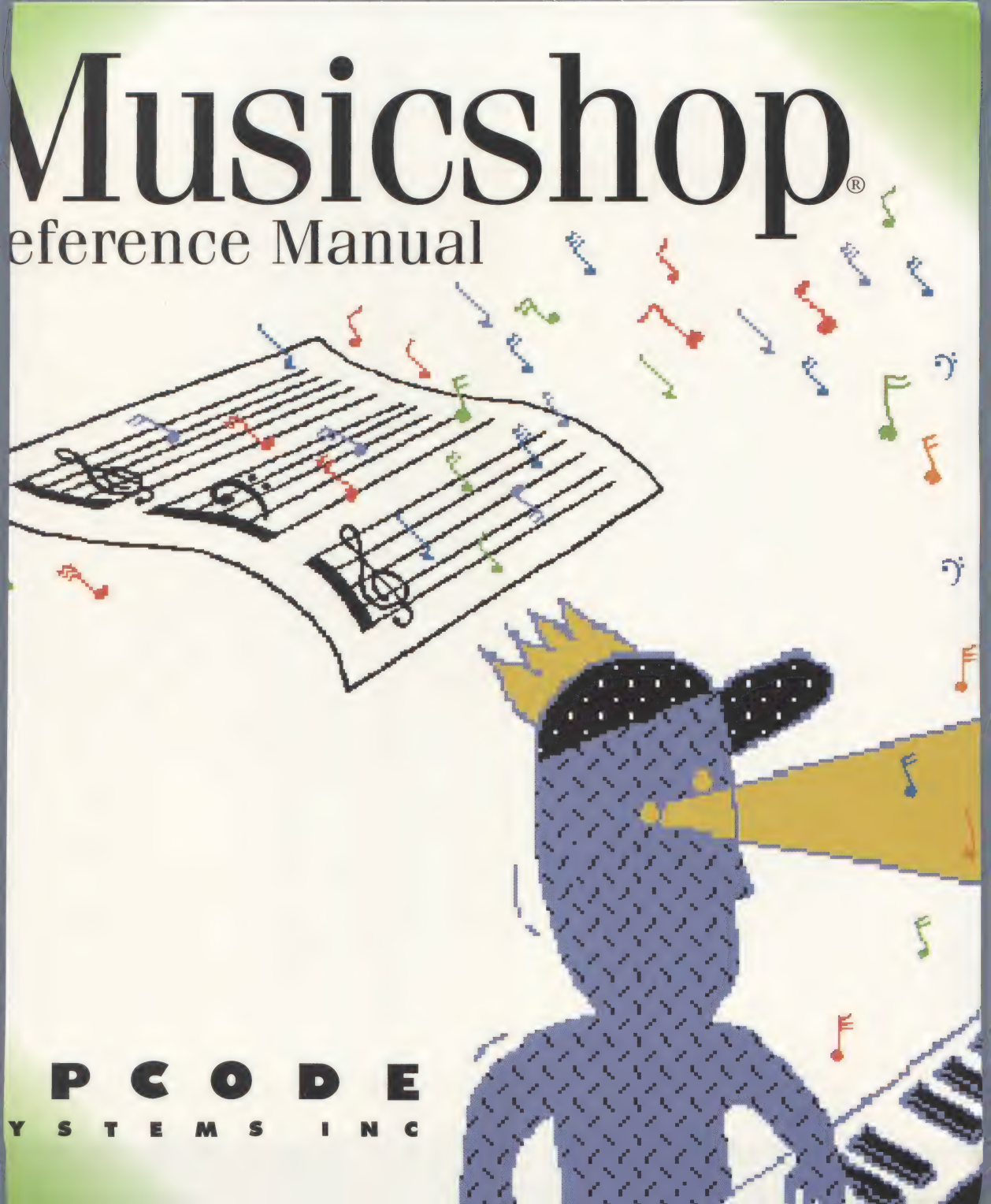
Zoom In button 211
Zoom In command 20
Zoom Level
  100% 20
  Fit in Window 20
  Percentage 20
  X% 20
  Zoom In 20
  Zoom Out 20
Zoom Level pop-up menu 19
Zoom Out button 212
Zoom Out command 20
Zooming
  in Graphic window 210
  in Score window 19
  selected area in Score window 21
  to fit in Graphic window 212

OPCODE
SYSTEMS INC

3950 Fabian Way, Suite 100
Palo Alto, CA 94303

Musicshop®

eference Manual



PCODE

YSTEMS INC

Musicshop

Reference Manual

Manual written by Christopher F. Brown

Program by Dave Oppenheim, Dave Scoggin, Ray Spears, and Doug Wyatt

Opcode Systems, Inc.
3950 Fabian Way • Suite 100
Palo Alto, CA 94303

Phone 415-856-3333
Technical Support 415-856-3331
Fax Number 415-856-3332

Thanks to Tim Self, Mike Aaron, Patrick Callahan, Janet Greene, Thomas Stedman, John Stoecker, Keith Hillebrandt, and all the beta testers.

Copyright © 1992 Opcode Systems, Inc. All rights reserved.
Some materials Copyright © 1993 Interrobang. Used by permission.

This document may not, in whole or part, be copied, photocopied, reproduced, translated, or converted to any electronic or machine readable form without the prior consent of Opcode Systems, Inc.

Sonata™ is a registered trademark of Adobe Systems Inc. No part of the software included with this package may be reproduced in any form or by any means, except for use as a personal backup copy to the extent allowed by copyright law. The owner of this package is granted a single license of this software with no further right to sublicense.

APPLE COMPUTER, INC. ("APPLE") MAKES NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING WITHOUT LIMITATION THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE, REGARDING THE APPLE SOFTWARE. APPLE DOES NOT WARRANT, GUARANTEE OR MAKE ANY REPRESENTATIONS REGARDING THE USE OR THE RESULTS OF THE USE OF THE APPLE SOFTWARE IN TERMS OF ITS CORRECTNESS, ACCURACY, RELIABILITY, CURRENTNESS OR OTHERWISE. THE ENTIRE RISK AS TO THE RESULTS AND PERFORMANCE OF THE APPLE SOFTWARE IS ASSUMED BY YOU. THE EXCLUSION OF IMPLIED WARRANTIES IS NOT PERMITTED BY SOME STATES. THE ABOVE EXCLUSION MAY NOT APPLY TO YOU.

IN NO EVENT WILL APPLE, ITS DIRECTORS, OFFICERS, EMPLOYEES OR AGENTS BE LIABLE TO YOU FOR ANY CONSEQUENTIAL, INCIDENTAL OR INDIRECT DAMAGES (INCLUDING DAMAGES FOR LOSS OF BUSINESS PROFITS, BUSINESS INTERRUPTION, LOSS OF BUSINESS INFORMATION, AND THE LIKE) ARISING OUT OF THE USE OR INABILITY TO USE THE APPLE SOFTWARE EVEN IF APPLE HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. BECAUSE SOME STATES DO NOT ALLOW THE EXCLUSION OR LIMITATION OF LIABILITY FOR CONSEQUENTIAL OR INCIDENTAL DAMAGES, THE ABOVE LIMITATIONS MAY NOT APPLY TO YOU.

Table of Contents

Part 1 The Musicshop Encyclopedia

Chapter 1 **Introduction to the Musicshop Reference** **3**

Welcome to the Musicshop Reference Manual! 3

Chapter 2 **Getting Around: Navigation and Transport Controls** **7**

Navigation Controls 7
Transport Controls 9
Viewing and Selecting Tracks 12
Navigating Windows in Musicshop 13
Changing Views in the Musicshop Edit Window 13

Chapter 3 **Viewing and Changing MIDI Data in Piano Roll View** **15**

About Piano Roll View 15
Selecting Notes in Piano Roll 16
Modifying Notes in Piano Roll 18

Chapter 4 **Viewing and Changing MIDI Data in Notation View** **21**

About Notation View 21
Changing the Appearance of Music in Notation View 23
Selecting Notes in Notation View 25
Modifying Notes in Notation View 28
Changing Time and Key in Notation View 30

Chapter 5 **Recording Features and Tips** **33**

Before You Begin Recording 33
Real Time Recording 34
Loop Recording 37
Inserting Notes 39

Step Recording 46

Chapter 6 **Quantization** **49**
What is Quantization? 49
Five Kinds of Quantize 50

Chapter 7 **Making Your Music Look as Good as it Sounds** **55**
A Brief Discussion of Terms 55
Changing the Appearance of Music in Notation View 57
The Paradox of Sight and Sound 59
Common Discrepancies and Solutions 60

Part 2 Musicshop Windows

Chapter 8 **Edit Window** **65**
The Status Bar 66
The Counter 70
Tempo 71
The Track Length Field 73
Selecting Tracks 74
Viewing Track Information 76
The Strip Chart 77
Modifying Note Properties 82
Viewing Continuous and Tempo Events 85
Modifying Continuous Controller and Tempo Events 86
Creating and Modifying Program Changes 89
Creating and Modifying System Exclusive Events 89

Chapter 9 **Arrangement Window** **91**
Arrangement Window Controls 91
Entering Sequences 95
Playing Sequences 97
Editing Sequences Using the Edit Window 98
Editing the Arrangement of Sequences 98

Chapter 10 **Mixer Window** **103**
The Three Status Fields 104
The Track Controls 105
Mixing Tips....107

Chapter 11 **Track Setup Window** **113**
Track Setup Window Controls....114
Assign Colors to Tracks....116

Chapter 12 **Program and Note Names Window** **119**
Description of Each Column....120
Working with Program and Note Names....121
Storing Program and Note Names 126

Chapter 13 **Print Preview Window** **129**
Printing Notation....129
Units of Measurement....137
Adding Text to a Page....137
Sending the Document to the Printer 138

Part 3 Musicshop Menus

Chapter 14 **File Menu** **141**
About Musicshop Files 142
New....142
Open...143
Save....143
Save As... 143
Save a Copy As... 143
Revert....144
Import....144
Export...146
Page Setup...147
Print Preview....147
Print...148
Transfer... 148
Quit 148

Chapter 15 **Edit Menu** **149**
Undo....150
Cut....150
Copy....151
Paste....151
Clear....151
Merge....152
Insert Clipboard....152
Repeat Paste....152
Clone Note Name List....153
Insert Blank Time....153
Delete Selected Time....153
Move Events...153

Chapter 16 **Do Menu** **155**
Quantize Selection....155
Reassign....156
Play from Selection....157
Play Selection....157
Jump To Selection....157
Select All....157
Select All Tracks....157
Zoom to Fit....158
Subscribe and Unsubscribe....158

Chapter 17 **Setups Menu** **159**
Replace, Punch, and Overdub....160
Wait for Note and Countoff....160
Loop Record....160
Countoff in Play....161
Stop at Punch Out....161
Keyboard Thru....161
Turn Off Stuck Notes....161
External Sync....161
Metronome....162
MIDI Setup...163
Preferences....164
Set Color....166
Quantize Durations....166

Chapter 18 **Help Menu** **167**
Introduction....167
Thru Shortcuts....168
Window Shortcuts....169
Pop-up Help....169

Chapter 19 **Font Menu** **171**

Part 4 Appendices

APPENDIX A: **The MIDI Manager** **175**
Installing the MIDI Manager....176
Using PatchBay....176

APPENDIX B: **Using Galaxy** **179**
Subscribe to Names in Musicshop....179

APPENDIX C: **Advanced MIDI Terms and Concepts** **187**
Basic MIDI Channel....187
Device ID....187
MIDI Events....187
Name List....188
Program Change....189
Sequences....190
System Exclusive Message (Sys-ex)....191
Units....191

PART 1: The Musicshop Encyclopedia

- Introduction to the Musicshop Reference—3
- Getting Around: Navigation and Transport Controls—7
- Viewing and Changing MIDI Data in Piano Roll View—15
- Viewing and Changing MIDI Data in Notation View—21
- Recording Features and Tips—33
- Quantization—49
- Making Your Music Look as Good as it Sounds—55

CHAPTER 1: Introduction to the Musicshop Reference

Welcome to the Musicshop Reference Manual!

Note: This manual assumes that Musicshop is installed on your hard disk and you are familiar with the material discussed in *Chapter 4: Everything You Need to Know About Music and Computers* in the Musicshop Tutorial.

This manual is separated into four main parts:

- *Part 1: The Musicshop Encyclopedia*
- *Part 2: Musicshop Windows*
- *Part 3: Musicshop Menus*
- *Part 4: Appendices*

Part 1: The Musicshop Encyclopedia contains information, hints, tips, and methods for using Musicshop. You can either read this straight through, or use an index to locate the topic you are looking for.

Part 2: Musicshop Windows and *Part 3: Musicshop Menus* contain a description of all the objects and commands you will encounter while using

Musicshop. Each chapter is dedicated to a different window or menu, which will make the information easy to find.

Part 4: Appendices contains extra information that might be useful, but is generally not necessary to use Musicshop.

If you hate manuals...

Then you're not alone! Many people prefer to open a new piece of software and experiment by just "mousing around." There's nothing wrong with that. Many people find programs like Musicshop intuitive and easy-to-use. That's why you bought a Macintosh in the first place.

Note: If you don't want to read this book at all, you may still want to see a short chapter in the Musicshop Tutorial—*Chapter 6: 10 Questions You May Have Right Now.*

BUT, if you're a little confused...

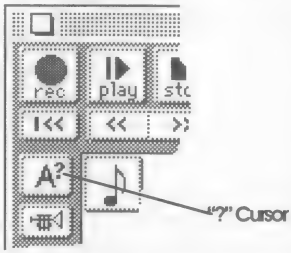
Then you're not alone either! We created this manual to answer your questions about Musicshop.

- If you want, you can read this manual from beginning to end. This will certainly not hurt, but it is probably not necessary either.
- Use this manual when you have a question. There are two indices in the back—a standard index and a "How To" index. Use them to find the topic you want to learn about, then turn to the appropriate page.
- You don't always have to refer to the index to find the information you need. If you encounter a button or menu item you don't understand, you can probably find it easily in *Part 2: Musicshop Windows*.

On-Screen Help—No Manual Required

You don't always need to look in the manual for help. If you encounter an item you don't understand, you can use the on-screen help system to learn about it on the screen.

1. **Press and hold down the command, option, and shift keys on your Macintosh keyboard.**
   The cursor will change into a question mark.



2. **With the Macintosh keyboard keys pressed, click the area on the screen where you have a question.**
   A description of the feature will appear.

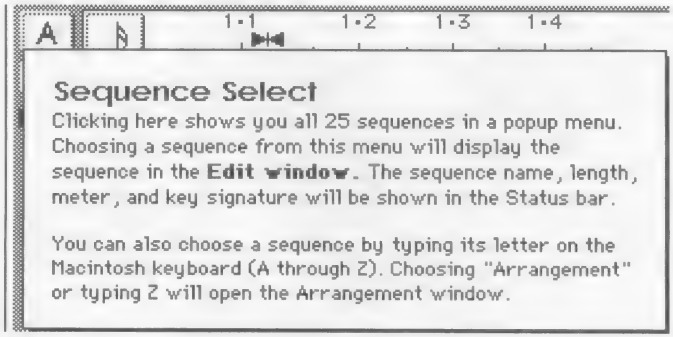

A
1•1
1•2
1•3
1•4
Sequence Select
Clicking here shows you all 25 sequences in a popup menu. Choosing a sequence from this menu will display the sequence in the Edit window. The sequence name, length, meter, and key signature will be shown in the Status bar.
You can also choose a sequence by typing its letter on the Macintosh keyboard (A through Z). Choosing "Arrangement" or typing Z will open the Arrangement window.

Figure 1.2: On-screen help

3. **When you are done reading the on-screen help, click the mouse button.**
   The on-screen help will disappear.

CHAPTER 2: Getting Around: Navigation and Transport Controls

Navigation Controls

Scrolling

There are standard Macintosh scroll bars on the Edit Window. Use the horizontal scroll bars to navigate through the time of your sequence, and use the vertical scroll bars when you have more than one track selected and want to scroll through them.

Zooming the Display In and Out

You can zoom the Piano Roll display in and out using the **Zoom** buttons in the lower right corner of the Edit window.

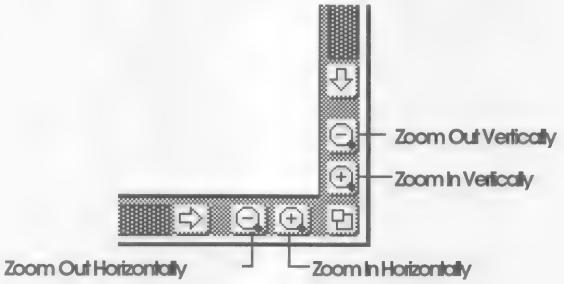


Figure 2.1: Zoom Controls

Zoom In: The quickest way to zoom in on a selection is to hold down the Option key (the cursor will turn into a little magnifying glass) and to drag over notes you want to see closer.

You can also make a selection with the Marquee or I-beam cursors, and then click on one or both of the **Zoom In** buttons shown above.

Zoom Out: The quickest way to zoom out so you can see more of a track is to hold down the Option key (the cursor will turn into a little magnifying glass) and click without moving the mouse. You can also click on one or both of the **Zoom Out** buttons shown above.

Zoom to Fit: If you want to see all the notes in your track, press Option-Z, or choose **Zoom to Fit** from the **Do** menu. Or, you can Option-click on any of the Zoom In or Zoom Out buttons.

About Notation View and Zooming

While you are viewing your music in Notation View, you can choose to control the size of the sonata font. The checkbox "Option Zoom Font Size" in the Preferences dialog controls whether the font size is affected while you hold down the option key to zoom. For complete information, see "Preferences" on page 164.

Changing Numeric Values

You can change numeric values (usually numbers in **boldface**) by highlighting the field and typing a new value, then pressing return or enter. Invalid values will not be accepted.

In most of these locations, you can also change the value by clicking in the field and dragging the mouse up or down. Holding down the mouse for a few seconds will cause the value to change at a greater rate. The cursor will change to an arrow that reflects the direction of change.

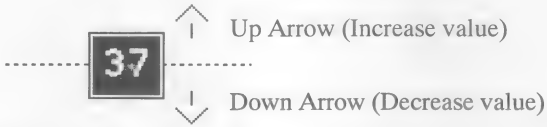


Figure 2.2: Numerical Example

You can also change numericals by using your mouse as a "slider." To change a numerical as a slider, click its value then drag vertically. The cursor will disappear while the value is changing and then reappear when you release the mouse button.

Transport Controls

The transport controls, located in the upper left of the Graphic Edit window, operate like typical tape recorder or CD player controls.

Figure 2.3: Transport Controls

Record Button (rec)

To start recording, you just click the **Record** button. It becomes highlighted and flashes to let you know you're recording.

All recorded tracks will play back during recording unless you mute them using the **Mute** button in the Mixer window.

Key Equivalent: *Pressing TAB on the Macintosh keyboard will click the RECORD button.*

Play Button (play)

The **Play** button plays back tracks from the first bar of recorded music. When you click it, it becomes highlighted and flashes. All tracks will play unless you mute them, or solo others, using the **Mute** and **Solo** buttons in the Mixer window.

Key Equivalent: *Pressing SPACE on the Macintosh keyboard will click the PLAY button when* Musicshop *is not already playing.*

Stop Button (stop)

The **Stop** button stops recording and playback. The Counter displays in bars, beats, and units the point at which you stopped.

Key Equivalent: *Pressing RETURN on the Macintosh keyboard will click the STOP button.*

Continue/Pause (cont)

When Musicshop is stopped, this is the **Continue** button. Clicking it starts the sequence playing from the current counter location. You can play from any point in the window just by clicking at that point, and clicking the **Continue** button.

This button changes to the **Pause** or **Continue** playback button depending on whether you're currently playing back or are stopped. It displays an icon representing the action that will take place when you next click it.

Key Equivalent: *Pressing ; (semicolon) on the Macintosh keyboard will click the CONTINUE/PAUSE button.*

Skip Back/Skip Ahead

When you have more than one sequence in your arrangement, these buttons work like the song select buttons on a CD player. Clicking **Skip Ahead** will move the cursor and counter to the beginning of the next sequence in the Arrangement list. Clicking **Skip Back** will place the cursor and counter to the beginning of the current sequence. If you quickly click again, you will move to the beginning of the previous sequence.

If you only have one sequence recorded, **Skip Ahead** will have no effect.

Shuttle

If you hear something that doesn't quite sound right, but you are having trouble finding exactly where the questionable note is, you can use the shuttle button to find it. The shuttle button will let you easily go through displayed notes (but not other MIDI events), forward and backward. This is sometimes called "scrubbing."

This method works when you are playing a track, and when you are not. To use the shuttle button:

1. **Click the Shuttle button and hold down the mouse button. Move the cursor to the right of the button to scrub forward through your track. Move the cursor to the left to scrub backward.**
2. **Accelerate in either direction by moving the cursor farther from the center of the button.**

   As you press the button, you'll see the vertical line move to show you what you're listening to. When you release the shuttle button, playback continues from the last location.

Listen Using the Command Key

You can also use the mouse and command key to scrub through tracks.

1. **With the cursor over the Edit window, press the command key.**
   The cursor will change into a speaker.
2. **Position the speaker over the area you want to hear and click the mouse.**
   A vertical line will appear. This shows you the notes you are hearing.

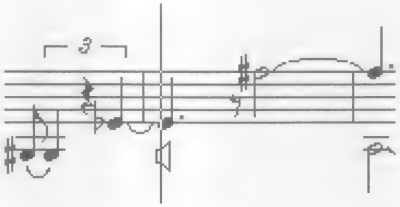


Figure 2.4: Listen to you MIDI data by holding down the command key and dragging this cursor over the music.

3. **Move the speaker forward or backward.**

Viewing and Selecting Tracks

The track bar is the strip of numbers along the side of the edit window. To select a track, click the number of the desired track in the track bar. You can hold down the shift key to select multiple tracks. All selected tracks appear in the Edit window display.

A current Track indicator next to the Track bar always shows you the track you'll record onto. This is the device you'll hear if you start playing your MIDI controller.

Figure 2.5: Current Track Indicator Next to Track Bar. This shows that Track 3 is the current track.

Navigating Windows in Musicshop

Unlike standard Macintosh applications, Musicshop has a special pop-up menu on the right side of every window title bar. This pop-up allows you to easily move from one window to another.

Choosing an item from the windows pop-up brings the window with that name to the front and makes it active. If the window is not showing, it will open the window. Windows remain open until you close them manually.

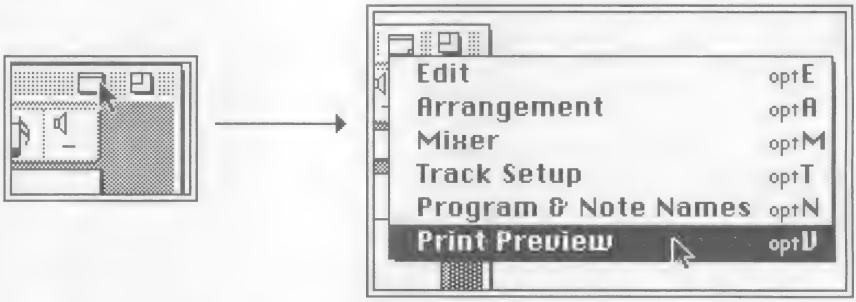


Figure 2.6: **The Windows Pop-up is available in all Musicshop windows.**

Changing Views in the Musicshop Edit Window

The main window in Musicshop is the Edit window. This is where you view and edit your music.

The music is displayed in either Piano Roll or Notation View. In Piano Roll, the MIDI information is displayed in solid rectangles. In Notation View, the MIDI information is displayed in standard music notation.

To change from one view to another, click the View Toggle Button.

The View Toggle Button

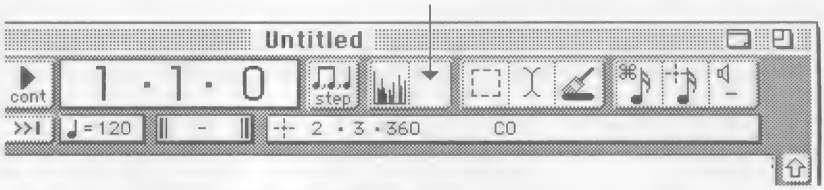


Figure 2.7: **Location of the View Toggle Button.**
The icon within the button changes depending upon the view you are in.

Click the View Toggle Button to switch between Piano Roll and Notation View.

While you are in viewing your music in Piano Roll, the View Toggle Button icon is a treble clef. Clicking this button will cause your music to be displayed in Notation View.

Figure 2.8: **The View Toggle Button in Piano Roll**

When you are in Notation View, the View Toggle Button icon is a group of lines representing the Piano Roll. Clicking this button will cause your music to be displayed in Piano Roll.

Figure 2.9: **The View Toggle Button in Notation View**

CHAPTER 3: Viewing and Changing MIDI Data in Piano Roll View

About Piano Roll View

In Piano Roll view, Musicshop displays notes in the Edit window graphically as rectangles.

The Piano Roll shows the pitch of each note by its vertical position, and the time it was played by its horizontal position. Duration is represented by a the length of the rectangle.

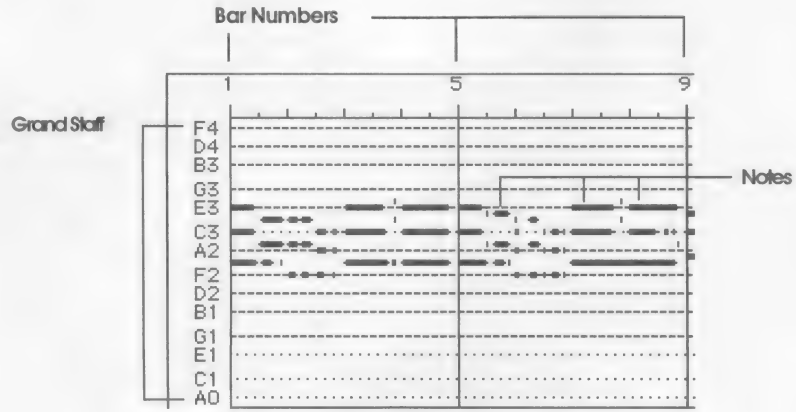


Figure 3.1: Piano Roll View

If you have a color monitor, you can assign a different color for the rectangles in each track (see page 116 for more information on how to do this).

Selecting Notes in Piano Roll

You can select notes individually or in groups. To select a note, just click on it. To select additional individual notes, you can Shift-click them. You can tell that a note is selected because it is hollow instead of solid.

Marquee Tool

You can select notes in a rectangular area by using the Marquee tool. With the Marquee tool selected, click in one corner and drag to the other—all notes which begin within the rectangle will be selected.

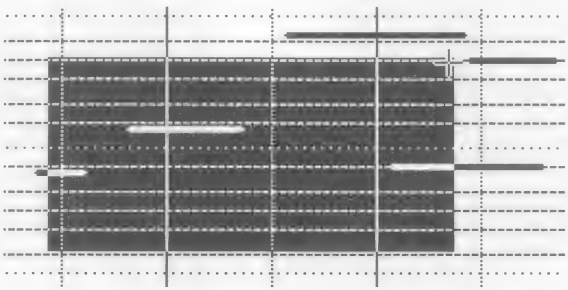


Figure 3.2: **Selecting notes using the Marquee Tool in Piano Roll**

Note: When using the Marquee tool, be sure the cursor is a cross when you start to drag the rectangle—if it's one of the note modification cursors, it means you're clicking in a note, and you'll drag the note instead of selecting an area.

I-beam Tool

Horizontal Selection—Over Time

You can select notes in a time range by using the I-beam tool. With the I-beam Tool selected, drag across the time area to select a time range. All highlighted notes in the displayed tracks will be selected.

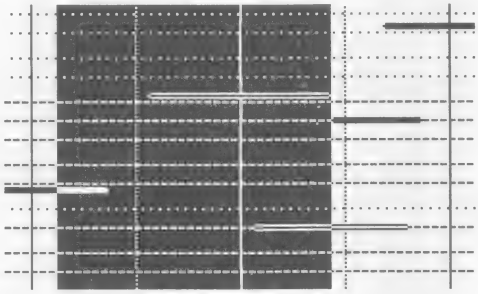


Figure 3.3: Selecting a time range using the I-beam Tool in Piano Roll

Vertical Selection—Over Pitch

You can also select all notes in a specified pitch range using the I-beam tool. When the selection is made this way, you are selecting the entire track length. This horizontal I-beam is available to the left of the piano roll at all times.

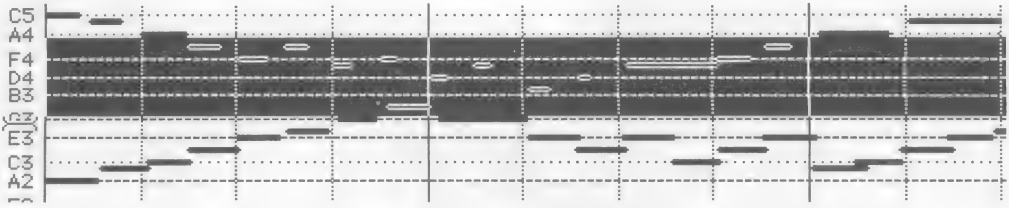


Figure 3.4: Selecting a pitch range using the I-beam Tool in Piano Roll

You can select all the notes and other MIDI events in all displayed tracks with the **Select All** command in the **Do** menu.

Selecting All MIDI Data

If you want to select **all** MIDI data (not just the notes), position the cursor within the ruler while making a selection. This will select all MIDI data

(including program changes, velocity, pitch bend, and so on) contained within the time period of the selection you make.

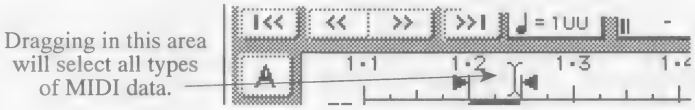


Figure 3.5: Dragging in the Ruler

Modifying Notes in Piano Roll

If you position the cursor over the left portion of a note, the cursor turns into a Move cursor, letting you change the begin point of that note by clicking and dragging left or right. Any other selected notes will be dragged along with it. You can only move notes left or right horizontally. The note position is updated in the status bar.

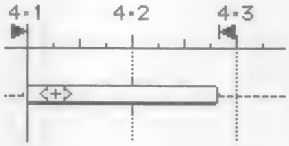


Figure 3.6: Move Cursor

Positioned in the middle of a note, the cursor becomes a Transpose cursor, letting you change the pitch of the note. Just drag up or down to change the pitch. The pitch is updated in the status bar as you drag.

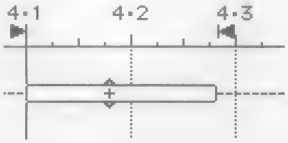


Figure 3.7: Transpose Cursor

Over the rightmost portion of a note, the cursor becomes a Duration cursor, which allows you to change the length of the note. Just drag horizon-

tally to the left or right. The duration is updated in the status bar as you change the note length.

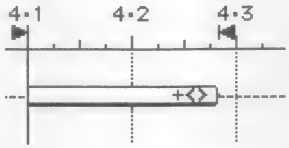


Figure 3.8: Duration Cursor

CHAPTER 4: Viewing and Changing MIDI Data in Notation View

About Notation View

In Notation View, Musicshop displays notes in the Edit window using standard music notation. Just like in the Piano Roll, you can view multiple tracks in Notation View by shift-clicking them in the track bar.

Notation View allows you to view your music in a way that most musicians feel comfortable with. For editing, you may find it easier to work in the Piano Roll. Viewing your data in the Piano Roll allows you to view a large number of voices simultaneously and shows the attacks of notes more clearly.

See *Chapter 13: Print Preview Window* for more information on printing your music.

Musicshop **is Not a Notation Program:** Musicshop allows you to view and print MIDI data in standard music notation, but it is not a notation program. For example, **you cannot create rests** using Musicshop. Rests occur in the absence of music, and are added automatically. Similarly, you cannot add dynamic markings, slurs, or complex endings.

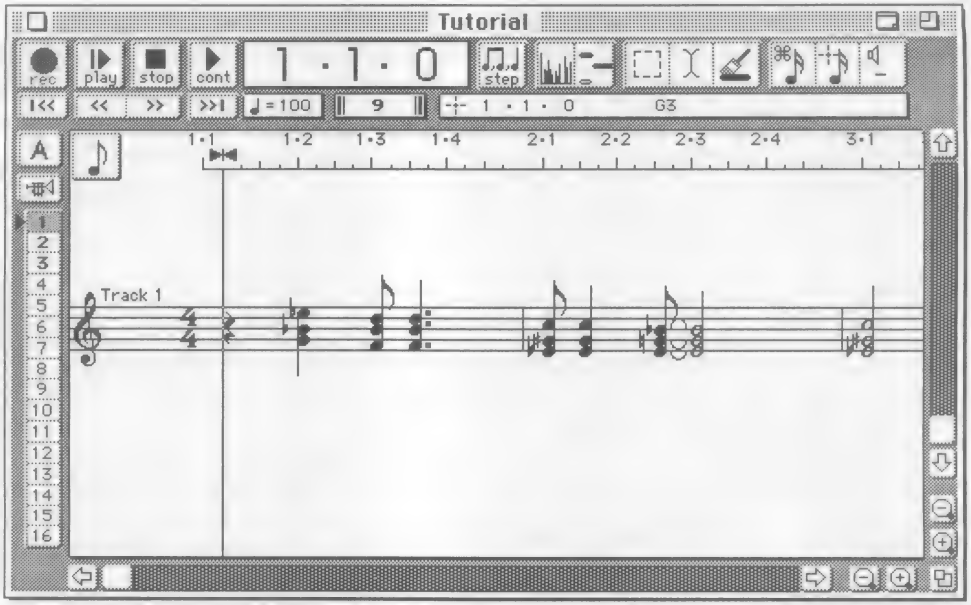



Figure 4.1: Notation View

Tracks are Represented as Staves in Notation View

One staff will usually represent each track. If the range of notes in the track crosses middle C in either direction by the interval of a 4th, the track is represented by a grand staff (a treble clef and a bass clef together).

The clef is automatically assigned to the track based on the note content. If the track contains mostly low notes, a bass clef is used. If it contains mostly high notes, a treble clef is used.

Voicings

In notation view, a track has many *voices* if Musicshop detects more than one distinct rhythmic pattern within the track. Do not confuse this with multiple sound sources in your MIDI setup.

Several voices per staff are automatically created by Musicshop if there are overlapping rhythms within the Track. Whenever possible, the stems and ties will automatically point in opposite directions so they do not collide.

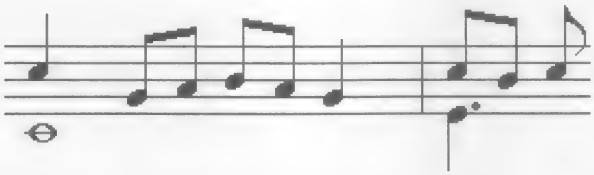



Figure 4.2: Two-voices in one Track

Changing the Appearance of Music in Notation View

Shifting the Music by Octaves

Sometimes, you will record a track that is either extremely high or low in pitch. This may result in music that contains too many ledger lines to be readable. You can change the octave that the music is notated without changing the MIDI data by using the octave shift feature:

1. **Position the cursor underneath the clef of the staff you would like to shift. The cursor will change into an "8."**
2. **Press and hold the mouse button down.**
   The Octave Shift pop-up menu will appear.
3. **Choose from one of the five Octave selections in the pop-up.**

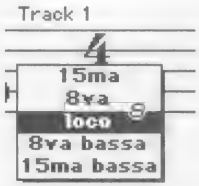


Figure 4.3: The Octave Shift pop-up menu.

You can choose a different octave for each track. Each octave shift setting causes the music to be notated in a different octave.

- **15ma**

  Causes the music to be notated two octaves lower than it actually sounds.
- **8va**

  Causes the music to be notated one octave lower than it actually sounds.
- **loco**

  Causes the music to be notated in the same octave it is played.
- **8va bassa**

  Causes the music to be notated one octave higher than it actually sounds.
- **15ma bassa**

  Causes the music to be notated two octaves higher than it actually sounds.

Notation Display Resolution

The Notation Display Resolution pop-up menu allows you to change the quantization level of your notation without changing the way it sounds. This is necessary for creating clear scores, because there are often subtle differences in the way music is played and how it appears on the page.

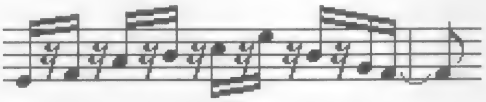



Figure 4.4: Music with Notation Display Resolution set to 16th notes.

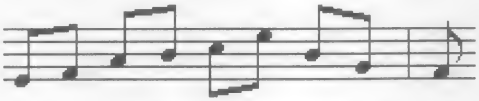



Figure 4.5: The same music with Notation Display Resolution set to eighth notes.

To set the Notation Display Resolution level:

1. **Select a note value from the Notation Display Resolution pop-up menu.**

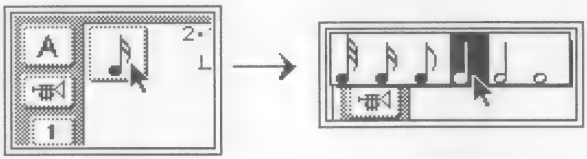


Figure 4.6: Choosing the Notation Display Resolution level

Selecting Notes in Notation View

You can select notes individually or in groups. To select a note, just click on the note head. To select additional individual notes, you can Shift-click on note heads. You can tell that a note is selected because its note head is hollow instead of solid.

You can select all the notes and other MIDI events in all displayed tracks with the **Select All** command in the **Do** menu.

Using the Marquee Tool

You can select notes in a rectangular area by using the Marquee tool. With the Marquee tool selected, click in one corner and drag to the other—all notes within the rectangle will be selected.

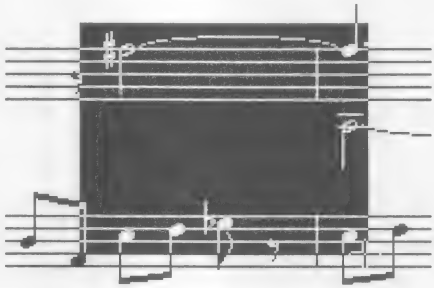


Figure 4.7: Selecting notes using the Marquee Tool in Notation View

Note: When using the Marquee tool, be sure the cursor is a cross when you start to drag the rectangle—if it's one of the note modification cursors, it means you're clicking in a note, and you'll drag the note instead of selecting an area.

Using the I-beam Tool

The I-beam Tool can be used in two ways—horizontal or vertical.

Horizontal Selection—Over Time

You can select notes and other MIDI events in a time range by using the I-beam tool. With the I-beam Tool selected, drag across the time area to select a time range. All highlighted notes in the displayed tracks will be selected.

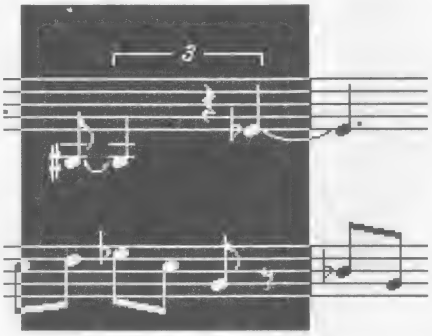


Figure 4.8: Selecting a time range using the I-beam Tool in Notation View

Vertical Selection

Using the I-beam tool, you can also select all notes in a specified pitch range within a single track, or use the vertical I-beam tool to create discontiguous

selections between tracks. When the selection is made this way, you are selecting the entire track length. This horizontal I-beam is available to the left of the notation display area at all times.

Figure 4.9: **Selecting a vertical range using the I-beam Tool in Notation View. Notice the pitch range is not contiguous in Notation View.**

Selecting All MIDI Data

If you want to select **all** MIDI data (not just the notes), position the cursor within the ruler while making a selection. This will select all MIDI data (including program changes, velocity, pitch bend, and so on) contained within the time period of the selection you make.

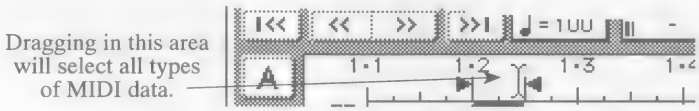


Figure 4.10: **Dragging in the Ruler**

Modifying Notes in Notation View

When you position the cursor over an individual note head, the cursor changes depending on where you are in the note. If you position the mouse in the left of the note head, the cursor turns into a Move cursor, letting you change the begin point of that note. You can only drag notes left or right horizontally. Watch the status bar as you drag the note. It will update the new position as you drag.

This does not change the duration of the note. If you leave a gap in music, Musicshop will automatically create a rest.

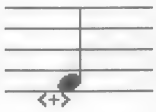



Figure 4.11: Moving a note in Notation View

If you position the cursor over the middle of a note, the cursor becomes a Transpose cursor, letting you change the pitch of the note. Just drag up or down to change the pitch. The status bar will update the new pitch.

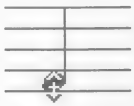



Figure 4.12: Transpose Cursor

If you position the cursor over the rightmost portion of a note the cursor becomes a Duration cursor. When you press the mouse button down a pop-up menu will appear, allowing you to change the duration of the note.

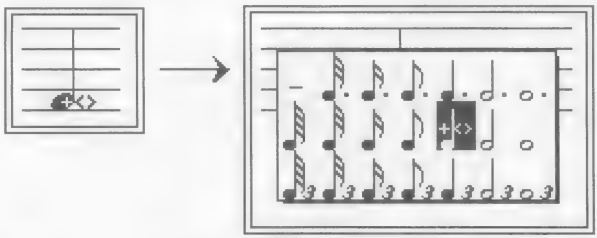


Figure 4.13: Changing the duration of a note in Notation View

Editing Notes

There are many commands in the **Edit** and **Do** menus to use for editing notes. Refer to these sections in *Part 3: Musicshop Menus* for detailed explanations of the operations you can perform.

Changing Time and Key in Notation View

Changing the Key Signature

You can change the key signature in Notation View by selecting a new key signature in any track. This changes the key signature for every track in the sequence.

When you position the cursor in the key signature area of a staf, the cursor will change into a sharp. If you press the mouse button down, the key signature pop-up menu will appear, where you can choose the key signature for the track.

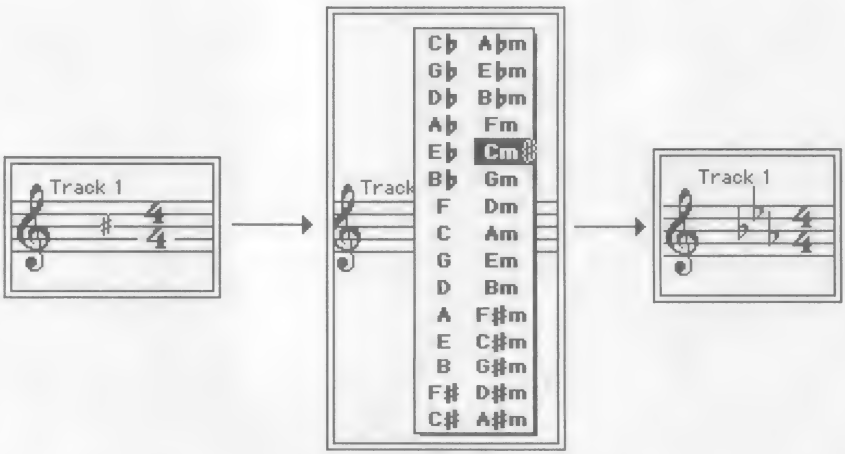


Figure 4.14: Changing the key signature in Notation View. Notice that the notes are not transposed, but some enharmonic spellings are used.

Changing the Time Signature

You can change the time signature in Notation View simply clicking the time signature in any track. To change the number of beats per measure, click the top number, and change it (see "Changing Numeric Values" on page 9).

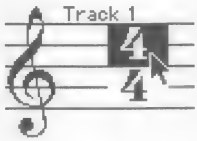
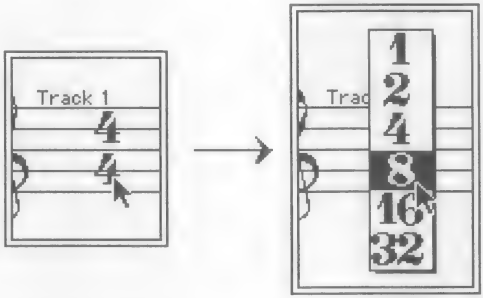


Figure 4.15: Changing the top number of the time signature in Notation View

To change the type of note that gets one beat, make a selection from the pop-up when you click the bottom number.



Changing the bottom number of the time signature in Notation View

CHAPTER 5: Recording Features and Tips

Before You Begin Recording

Before you can record, the following items must be in place. You can find information about each topic on the page shown in the *Musicshop Tutorial.*

- The MIDI equipment must be properly installed and set up (page 9).
- You should know what type of MIDI setup you have (page 36).
- Musicshop must know the appropriate port(s) to communicate data to your MIDI interface(s) (page 20).
- A track must be currently selected (this is discussed in detail on page 74 of this manual).

If you can turn off local control, make sure the **Keyboard Thru** menu item is checked in the **Setups** menu, and that Local Control is off on your MIDI controller. This will ensure that the instrument you control during recording will be the same when you play it back.

If you are using a controller with an internal sound source and you can't turn off local control, make sure the **Keyboard Thru** menu item is *unchecked* in the **Setups** menu. Whenever you select a track that is sent to another MIDI channel, change the sound appropriately on your controller (unless the sound source is another device—then you can simply turn down the sound on your controller).

Real Time Recording

Record Modes

You can record in one of three modes: **Replace**, **Punch**, and **Overdub**.

- **Replace** erases the material in the current track and replaces it with the material you record.
- **Punch** inserts what you record into a designated range.
- **Overdub** layers what you record over any existing material without erasing the material already in the track.

You specify recording to begin in one of two ways:

- if you check **Wait for Note** in the **Setups** menu, recording won't begin until you play a note.
- If you check **Countoff** (also in the **Setups** menu), and set a Countoff number in the Status bar, recording won't begin until the Counter advances that number of bars.

Replace

To replace existing material with new material:

1. **Choose Replace from the Setups menu, or type Option R, then begin recording.**

To have recording wait until you are ready:

1. **Choose Wait for Note from the Setups menu.**
2. **Click the Record button.**

   The **Record** button will become highlighted, indicating you can record program change events at this point. The Metronome will start clicking at the sequence's tempo (if **Click in Record** is checked in the **Setups** menu's Metronome dialog box). The Counter will not advance— it stays at the beginning of the sequence, at 1.1.0.
3. **Play your keyboard controller if you want your first note to begin at the beginning of the sequence, at bar one, beat one.**

   Notice the Counter starts counting.
4. **If you want your first note to begin later in the sequence, click the Play button to start the Counter, wait until it reaches the location you want your first note to begin, then play your keyboard controller at the correct time.**

To use a Countoff:

1. **Choose Countoff from the Setups menu.**
2. **Set the number of bars of Countoff by clicking the numerical in the far left of the Status bar and changing the number to what you want.**

Figure 5.1: After choosing Countoff from the Setups menu, the number of bars in the countoff is displayed in the left part of the status bar.

3. **Click the Record button. The Counter will start before the beginning of the sequence by however many bars you specified in the Status bar.**
   Since most sequences begin at 1.1.0, if your Countoff is 2 bars, it will count through bar -1 and bar 0 before it gets to bar 1, where recording begins. Anything you play on your controller keyboard before bar 1 will not be recorded.

Punch

To record music into a specific part of your track, replacing only that part with what you record:

1. **Choose Punch from the Setups menu or type Option P.**

You'll notice that the Status bar changes to display three sets of numericals: Countoff, Start point, and Stop Record. (If the Start and Stop Record points are not displayed, check to make sure that **Loop Record** is unchecked in the **Setups** menu. Punch End will initially be displayed as infinity.)

To set the Start and Stop Record point, click on it and type what you want.

Keyboard Shortcuts: Rather than manually typing in the start and stop record points, you can use the Macintosh keyboard to quickly set either record point to the location shown on the counter, or to set the start point at the beginning and stop point at the end of the sequence. Use the chart below for a quick reference on setting the record points.

To do this:	Press this key
Set the record start point to the location shown in the counter	[
Set the record stop point to the location shown in the counter	]
Set the record start point to the beginning of the sequence	shift-[({)
Set the record stop point to the end of the sequence	shift-] (})

To have recording wait until you are ready:

1. **Choose Wait for Note from the Setups menu.**
2. **Set the Start and Stop Record points in the Status bar as just described.**
3. **Click the Record button. It will become highlighted, indicating that you can record program change events now. The Metronome will start clicking (if enabled), but the Counter will remain at the Start Point.**

At this point you have three choices:

- Just start playing. What you play will record over pre-existing material in that range.
- Click the **Play** button. You will record silence over preexisting material until you play something on your controller keyboard.
- Click the **Record** button again; it will un-highlight, indicating that you are "punched out", or not recording yet. Then, click the **Play** button. All tracks will play, including the track you'll be recording on. When you start playing notes on your controller keyboard, you'll be "punched in" and any preexisting material in the range you specified will be replaced by what you play.

As recording continues, you can punch in or out at any time by clicking the **Record** button, which will be highlighted whenever you are punched in. Remember that any time you play a note on your controller, you will punch in.

To use a countoff:

1. **Choose Countoff from the Setups menu.**
2. **Set the number of bars of Countoff by clicking the numerical in the far left of the Status bar and changing the number to what you want.**
3. **Click the Record button. The Counter will start at the desired number of bars before the Start point.**

   For example, if the Start point is 5.1.0, and your Countoff is 2 bars, the Counter will start at bar 3 and recording will begin at bar 5. Anything you play on your controller keyboard before bar 5 will not be recorded.

As recording continues, you may punch in or out at any time by clicking the **Record** button, which will be highlighted whenever you are punched in. Playing a note on your controller will not punch in.

Overdub

To record over existing material, merging the new material with the old:

1. **Choose Overdub from the Setups menu, or type Option D.**

Notice the **Record** button displays a little cross in the center of it, indicating you'll layer what you record.

Figure 5.2: Record Button in Overdub Mode

You set up and control overdub recording the same way you do punch recording, described in the previous section. You can overdub a range that you specify in the Status bar, (the same way you specified a punch range, only you won't replace the existing range). Or you can overdub your entire track, if you want.

Loop Recording

Loop Recording lets you build up several bars of a sequence without stopping. It's like recording using a drum machine. You can record something, listen to it play back when it repeats, and record more information on top of it, all without

having to stop. You can change tracks while recording, recording several parts without disturbing your pace.

To Loop Record:

1. **Check Loop Record in the Setups menu.**

Notice that the **Record** button now displays little loop dots inside it. If the current track already has notes or other MIDI events in it, the loop length will be the length of the track. Otherwise, you'll be prompted for the number of bars.

After you record, the Track length field and the Track end indicator also display little loop dots.

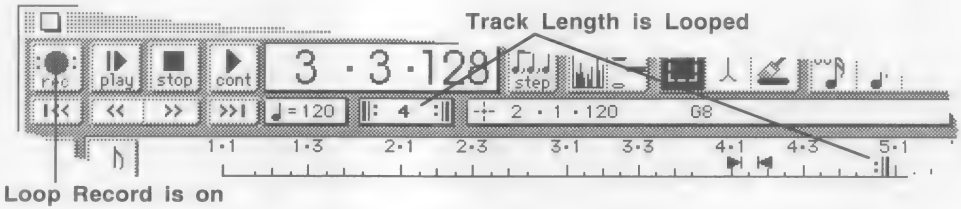


Figure 5.3: Loop Record Indicators

If you make a mistake while loop recording you can press the **Delete** key. This will erase everything you recorded. When you like what you record, press the **Enter** key (not the **Return** key). If you press **Delete** later, this will only erase what you recorded since you last pressed **Enter.**

Remember to uncheck **Loop Record** if you want to record something that does not loop.

NOTE: If you want your entire track to loop during playback, but decide this after you recorded it, just click the bars in the Track length field to display the loop dots. Be sure to click on the *bars in the Track length field,* not the number. Now when you play back your track it will loop.

Inserting Notes

You can insert notes in your track without playing your device keyboard. All you do is click with Musicshop's note cursor in the Edit window—wherever you click, a note is inserted.

You can insert notes in two ways:

- In Piano Roll, by clicking where you want them and just "painting" them in.
- In either view, by first specifying the exact duration, then clicking in the place you want the note to start.

Note: When inserting notes, watch the status bar while moving the mouse to precisely set the note placement. The duration and volume is always determined by the parameters in the Insert Notes window (page 42).

Paint Notes in Piano Roll

If you hold down the Shift key as you enter a note, you'll be able to "paint" its duration in Piano Roll.

To insert notes and paint the duration:

1. **Make sure you are viewing in Piano Roll. Click the View Toggle Button if necessary.**
2. **Click the Insert Notes button, located above the Status bar in the Graphic Edit window.**

Figure 5.4: Insert Notes Button

Notice the cursor turns into a little note.

Figure 5.5: Note Cursor

3. **Move the cursor over the Piano Roll**
   Watch as the Status bar display changes to show you the exact location your cursor is poised over.

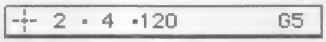


Figure 5.6: **Status Bar Shows You Where Your Cursor Is in Time and on the Grand Staff**

4. **Position the note cursor where you want it, press the Shift key, and click and hold down the Mouse button.**
   You'll hear the note sound as you insert it.

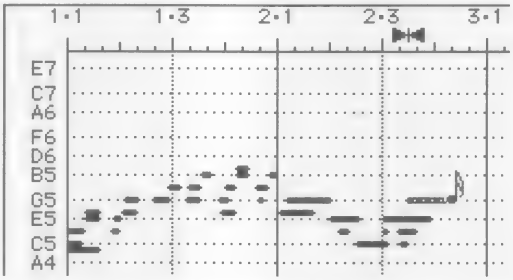


Figure 5.7: **Shift-Click-Drag with the Note Cursor to "Paint" Notes in Piano Roll**

5. **Continue to hold down the mouse button, and drag the note cursor to the right.**
6. **Release the Mouse button when the note is the duration you want it.**

NOTE: When you use this method to insert notes, velocity defaults to the last used setting in the Insert Notes window (explained in the following section).

Insert Notes using the Insert Notes Window

Inserting notes using this method will work in either view. First you set the parameters in the Insert notes window, then you click in the note event area of the Edit window wherever you want to insert a note.

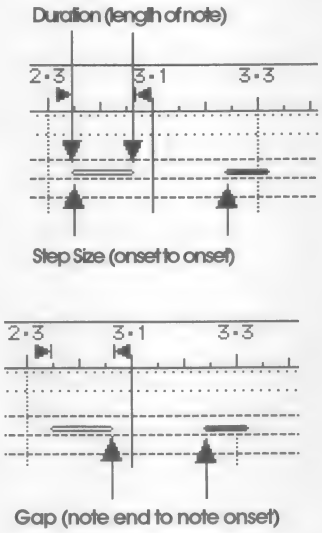


Figure 5.8: **Some visual guides to setting the note parameters**

To insert notes using this method:

1. **Double-click the Insert Notes button, located above the Status bar.**

Figure 5.9: Insert Notes Button

You'll see the Insert Notes window.

Musicshop lets you specify the duration as either a percentage of a basic note size, or as a basic note size minus a constant amount.

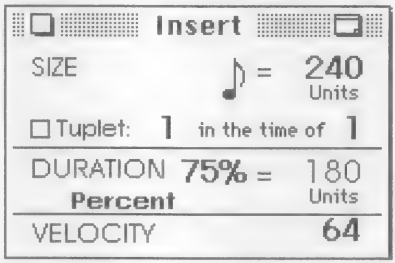


Figure 5.10: Insert Notes Window

2. **To specify the basic note size, click the note icon and choose a note from the pop-up menu.**

   or click the Units numerical and increment or decrement using the MouseArrows.

NOTE: If the note icon disappears because you chose a note using the Units numerical, you can retrieve the pop-up by clicking in the blank field.

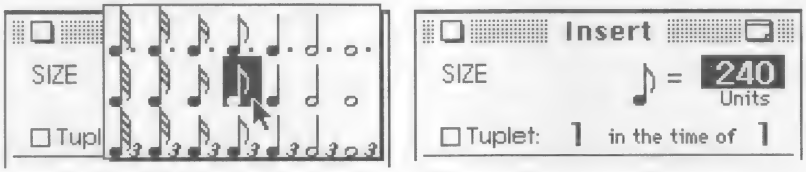


Figure 5.11: Set Step Size

You can select triplets directly from this pop-up menu. If you want other subdivisions, Musicshop can calculate a note size that will fit in any number of beats.

3. **Check Tuplet, then use the MouseArrows to increment or decrement the values.**

   Notice that the Step size Units value changes to reflect note values in between those available from the pop-up.

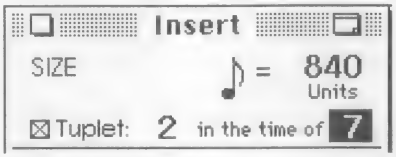


Figure 5.12: Set Notes to Fit Beats

Once you've selected the note size, you can have Musicshop calculate note duration in one of two ways: **Constant Gap** or **Percent**. **Constant Gap** sets a fixed gap between notes; **Percent** allows the duration of a note to be proportional to the step size.

4. **Click the text beneath the word "Duration," and hold down the Mouse to display the duration pop-up menu.**

Figure 5.13: Set Duration

5. **If you want a constant gap between notes, Choose Constant Gap from the pop-up menu. Click the note icon, hold down the mouse to display a pop-up menu, and choose a note that you want to be the size of a constant gap.**

   Or, you can click the Constant Gap Units value and use the MouseArrows to choose a gap length. (In Constant Gap mode, this value represents gap length, not note duration.)

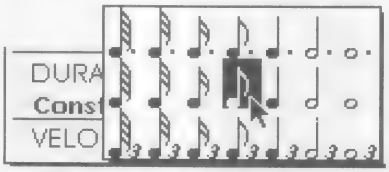


Figure 5.14: Set Constant Gap

So, if you chose an eighth note, which is 240, as your constant gap length, and your step size was 360, your note duration will be 120.

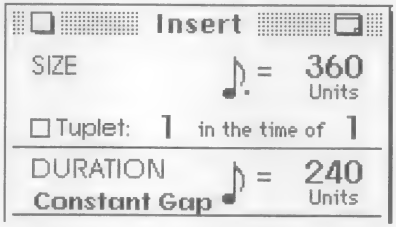


Figure 5.15: Step Size - Duration = Gap

6. **If you want note duration to be proportional to the gaps between notes, choose Percent from the pop-up menu. Click the percent numerical and use the MouseArrows to change the value.**

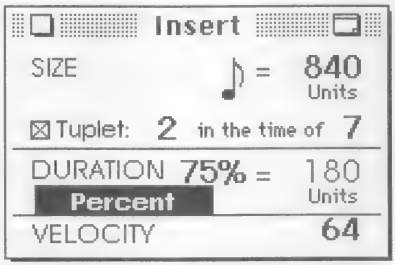


Figure 5.16: Proportional note duration

The Duration Units value remains un-highlighted, indicating you can't change it. It changes according to the percent you choose, and represents note duration, not gap length.

7. **To set note velocity, click the velocity numerical and use the Mouse Arrows to change the value.**

Figure 5.17: Set Velocity

After you've set everything in the Insert Notes dialog box:

1. **Click the note cursor in the Edit window (note event area) to insert the note.**
2. **Watch the Status bar to see precisely at what bar, beat, and unit you're inserting notes, and what pitch.**

Quickly Change Basic Note Size

Once you've set up the duration calculation method, you can quickly change the basic note size—without going to the Insert window—by typing number keys.

Numeric Key	Sets Basic Note Size to:
1	Whole note
2	Half note
4	Quarter note
8	Eighth note

Numeric Key	Sets Basic Note Size to:
6	Sixteenth note
5	32nd note
3	Triplet on/off
. (Period)	dot on/off

The cursor will represent the closest note to the actual duration you're inserting.

Step Recording

Step Recording is a method you can use to record music playing your device keyboard, but specify beforehand how far apart you want your notes to fall. This lets you play a difficult piece at whatever rate you're comfortable with, then play it back and it will sound exactly how you specified.

It's very similar to manually inserting notes (discussed in the previous section), because both methods let you specify certain note properties before you place the note in your track, but Step Recording lets you use your MIDI keyboard, and automatically advances the Counter.

Whether you prefer step recording or inserting notes for precise recording depends on what angle of musical composition you like best.

NOTE: The type of information you enter in the Step Record dialog box and in the Insert Notes dialog box is very similar. However, Step Record offers a few more choices in the duration field and the velocity field.

To step record:

1. **Choose the record mode you want from the Setups menu (Replace, Punch, or Overdub).**

NOTE: If you choose Replace, step recording will start at the beginning of your track.

---

2. **Click the Step Record button (above the Status bar) or type the Comma key.**

Figure 5.18: Click the Step Record button

You'll see the Step Record window.

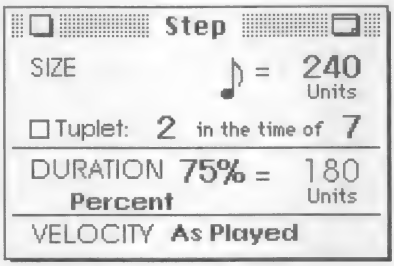
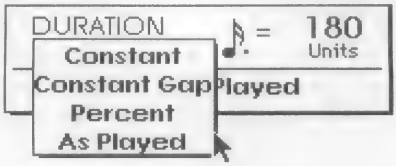


Figure 5.19: Step Record Window

3. **Specify Step Size by using the Note pop-up menu or the Units value, the same way you do in the Insert Notes window.**
4. **If you need to, specify any tuplet (a number of notes that fit in any number of beats) by checking Tuplet and clicking the values then using the MouseKeys.**
5. **Set Duration by clicking the text below the word "Duration" and choosing a method by which Musicshop will calculate it.**



6. **Choose Constant if you want the duration of all notes to be the value you set using the Duration Note pop-up menu or the Units numerical.**
7. **Choose Constant Gap if you want a fixed gap between notes, and choose a gap size by clicking on the note and choosing a gap size from the pop-up menu, or click the Units value and set the gap size there.**

NOTE: The Duration Units value in Constant Gap mode displays gap length, not note duration.

8. **Choose Percent if you want the duration of a note to be proportional to the step size, then click the percent value and use the MouseArrows to set it to a number you want.**
9. **Choose As Played if you want the duration of notes to be however you play them.**
10. **Set Velocity to either As Played or Constant.**

After you've set everything in the Step Record dialog box:

1. **Play the note on you MIDI keyboard.**
   The note will appear in the Edit window.
2. **Continue playing until you wish to change the note property or duration.**
   You can change the size between each step either in the Step Record window, or by typing the Macintosh number keys (a shortcut described under "Quickly Change Basic Note Size" on page 45).

CHAPTER 6: Quantization

What is Quantization?

Using quantization automatically moves notes to the nearest beat boundary. For example, if you choose to quantize by Quarter notes, all selected notes will move to the nearest Quarter note boundary. (If you are familiar with graphics or page layout programs, think of quantizing similar to a "Snap to Grid" feature.)

There are different types of quantize—some only affect the way music looks on the screen, and some only affect the way you hear the music. Some types of quantization change your recorded MIDI data, and others only affect the way your MIDI data looks or sounds. The advantage of using the second type is that it is *non-destructive*—if you don't like the quantization settings you are listening to, you can turn off the quantization to revert to your raw MIDI data.

There are three quantize pop-up buttons in the Edit window (above the status bar). Use these buttons to set the Quantize resolution for the Quantize command, Cursor Quantize, and Quantize Playback.

Figure 6.1: The three Quantize Buttons

The other types of quantize are Notation Display Resolution and Quantize Durations. Altogether, there are five types of quantization in Musicshop.

Five Kinds of Quantize

- **Quantize Command**

  Use this pop-up to set the level of Quantize that occurs when you select Quantize from the Do menu. You should probably listen using Quantize Playback before permanently changing your MIDI data.

- **Cursor Quantize**

  Use this pop-up to set the cursor to "jump" in specified increments. This is useful select entire measures (or any other available duration).

- **Quantize Playback**

  Does not change MIDI data—only affects the way the music sounds when you play it. Use to determine if you want to quantize the data permanently. Using Quantize Playback will not change the way your music looks—only the way it sounds. Each track can have its own play quantize value.

- **Notation Display Resolution** (in the Notation View window—not one of the pop-up buttons)

  Does not change MIDI data—only affect the way the music looks on the screen in Notation View, or when it is printed. Using Notation Display Resolution will not change the way your music sounds—only the way it looks. This feature is only available in Notation View. For more information, see "Notation Display Resolution" on page 25.

- **Quantize Durations** (in Edit menu—not one of the pop-up buttons)

  This is a menu item toggle that makes the quantize command quantize the durations of the selected notes as well as the attack locations. When it is on, it can eliminate unwanted space between notes (which can show up as a rest in Notation view). For more information, see "Quantize Durations" on page 166.

Quantize Command

Note: The changes made with this procedure are permanent (although you *can* use the Undo command immediately after). Before following these steps, use the Quantize Playback pop-up to listen to make sure you like the changes you will make.

The **Quantize Command** pop-up lets you set the resolution for the Quantize command, which quantizes notes you select. Quantized notes remain in your track just like other notes you recorded, and when you play back your track

you'll hear the change. This also sets the resolution of note durations when quantize durations is on.

To quantize notes:

1. **Click the Quantize Command button and hold down the mouse to display the note menu.**

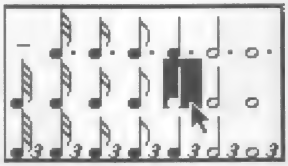


Figure 6.2: Choose a Note Value by Which You Want to Quantize

2. **Choose a resolution you want to quantize to.**
3. **Select with either the Marquee or the I-Beam Select tools (located just above the Status bar) the notes you want to quantize.**

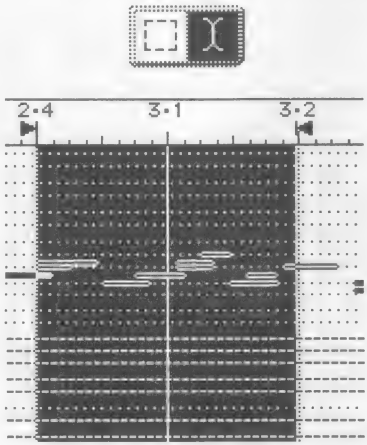
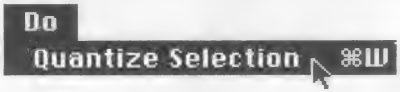


Figure 6.3: Select the Notes You Want to Quantize

4. **Choose Quantize Selection from the Do menu, or type Command W.**



5. **Release the mouse and watch as your selection is quantized.**

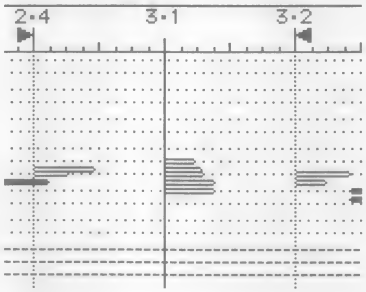


Figure 6.4: View Notes Quantized to the Nearest Beat Boundaries

Cursor Quantize

The **Cursor Quantize** button lets you quantize the amount your marquee or I-Beam tool amount selects by. It does not quantize notes, except notes that are being inserted with the cursor.

Cursor quantize means your highlighted selection range moves only by the note value increments you specified in the cursor quantize pop-up.

It's good, for example, if you want to move a note a certain number of bars later in time but want to keep the relative distance between it and the closest beat boundary exactly the same.

To quantize your cursor selection:

1. **Click the Cursor Quantize button and hold down the mouse button to choose a resolution from the pop-up menu that appears.**

Figure 6.5: Cursor Quantize

2. **Choose either the Marquee or the I-Beam select tools and select the area you want to edit.**

   Notice the highlighted area ranges between the beat boundaries of the note value you choose. So, for example, if you chose a Whole note, your highlighted selection would range from the beginning of one bar to beginning of the next.

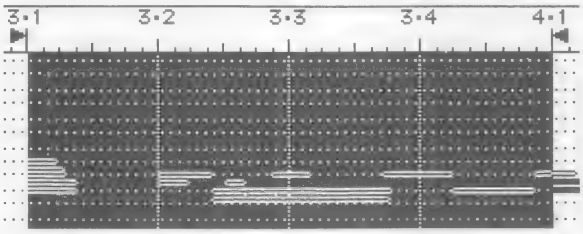


Figure 6.6: A Selection with Cursor Quantize on

When the cursor is quantized:

- Notes inserted with the mouse are placed at quantized locations.
- Notes moved with the mouse are moved by quantized amounts, not moved to quantized locations.
- Durations are changed by quantized amounts.

NOTE: The Status bar's note information display shows your cursor movement in the increments you chose.

To turn off cursor quantization:

1. **Click the Cursor Quantize button and choose "-" from the pop-up menu that appears.**

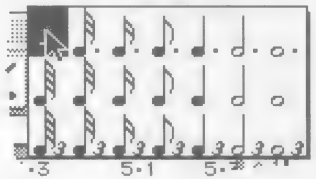


Figure 6.7: Turning off Cursor Quantize

Quantize Playback

The **Quantize Playback** button controls quantization of the current track during playback. This is a way of listening to the effects of different quantize values without permanently quantizing the notes. Each track may be set to a different play quantize setting.

As the track plays, the notes will be played at their quantized times. They will still be displayed unquantized as they were when recorded. When you find a quantize setting you like, you can set the **Quantize Command** button to the same setting, select all the notes, then choose **Quantize Selection** from the **Edit** menu. Then you can turn off the track's Play Quantize by setting the pop-up to "-".

To quantize playback:

1. **Click the Quantize Playback button.**
2. **Choose a note value from the pop-up that you want to be your quantize amount for that track.**
3. **Click the Play button to hear the quantization.**
   Feel free to try different quantizations as the sequence plays.

CHAPTER 7: Making Your Music Look as Good as it Sounds

One of the great features of Musicshop is its ability to display MIDI data in standard music notation. There are many controls, commands, and settings that work together to affect the way your music looks. This chapter will focus on helping you use the Musicshop features that help you get the best notation.

A Brief Discussion of Terms

In this new world of sequencers and computer-generated music, many words have acquired more than one meaning. When we talk about a *voice,* for example, we may be talking about a synthesizer patch that sounds like a choir, or perhaps we are describing a characteristic of a specific sound—a layered sound that has two *voices.*

When discussing notation with Musicshop, the word "voice" has a more specific meaning—two distinct rhythmic patterns in one staff (see page 56). Here are some more terms to understand when discussing notation with Musicshop.

Grand Staff

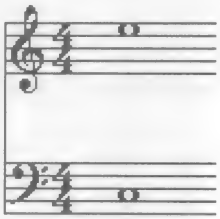



Figure 7.1: The Grand Staff

The grand staff is simply two staves, consisting of a treble clef and a bass clef. If the track contains material with a range of a perfect fourth above and below middle C, a grand staff is used. Otherwise, a single staff is used. The staff will use a bass clef if the material is mostly low notes, and a treble clef if the material is mostly high notes.

Part

Most of the time, each Musicshop track will constitute one part. A part is designed for one instrumentalist to read and play. If you are printing your music with the intention of giving it to musicians to play, then you will probably be printing separate parts.

System

A system contains all the parts that are selected and will be printed. A system can be one staff, if it contains one track with limited note range—or it can be many staves if many tracks are selected.

Voice

If there is more than one voice, it means that Musicshop has detected two or more distinct rhythmic patterns within the same track.

Several voices per staff are automatically created by Musicshop if there are overlapping rhythms within the Track. Whenever possible, the stems and ties will automatically point in opposite directions so they do not collide.

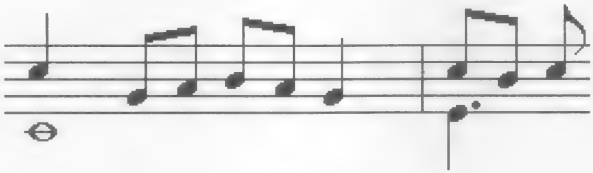



Figure 7.2: Two-voices in one Track

Changing the Appearance of Music in Notation View

Shifting the Music by Octaves

Sometimes, you will record a track that is either extremely high or low in pitch. This may result in music that contains too many ledger lines to be readable. You can change the octave that the music is notated without changing the MIDI data by using the octave shift feature:

1. **Position the cursor underneath the clef of the staff you would like to shift. The cursor will change into an "8."**
2. **Press and hold the mouse button down.**
   The Octave Shift pop-up menu will appear.
3. **Choose from one of the five Octave selections in the pop-up.**

Figure 7.3: The Octave Shift pop-up menu.

You can choose a different octave for each track. Each octave shift setting causes the music to be notated in a different octave.

- **15ma**

  Causes the music to be notated two octaves lower than it actually sounds.
- **8va**

  Causes the music to be notated one octave lower than it actually sounds.
- **loco**

  Causes the music to be notated in the same octave it is played.
- **8va bassa**

  Causes the music to be notated one octave higher than it actually sounds.
- **15ma bassa**

  Causes the music to be notated two octaves higher than it actually sounds.

Notation Display Resolution

The Notation Display Resolution pop-up menu allows you to change the quantization level of your notation without changing the way it sounds. This is necessary for creating clear scores, because there are often subtle differences in the way music is played and how it appears on the page.

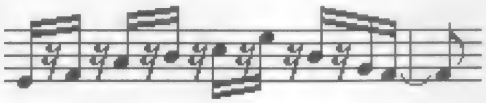


Figure 7.4: Music with Notation Display Resolution set to 16th notes.

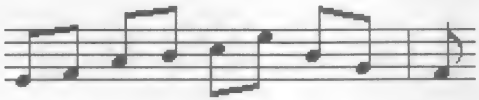


Figure 7.5: The same music with Notation Display Resolution set to eighth notes.

To set the Notation Display Resolution level:

1. **Select a note value from the Notation Display Resolution pop-up menu.**

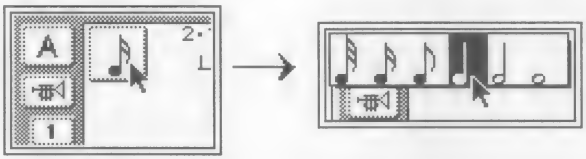


Figure 7.6: Choosing the Notation Display Resolution level

The Paradox of Sight and Sound

How accurately should the music notation reflect the MIDI recording? The answer, it turns out, is "not as accurately as it can." Does this surprise you?

Human beings read and interpret music. When a computer tries to do the same thing, the result can be mechanical and predictable. This is why it's not always best to hard quantize all your performances—it can be difficult to go back and try to add the "human touch" to a computer-generated drum pattern.

Musicshop is first and foremost a sequencer. It will accurately record your performance and play it back. When you are in Notation View, Musicshop interprets the MIDI data and displays it using standard notation. It is possible for Musicshop to interpret the data in *too much* detail, making the music hard to read.

For example, if you play a chord on a MIDI guitar, it's very likely that all notes do not occur simultaneously. This is easy to view in the Piano Roll, and it probably sounds fine. In fact, if you quantize it, you may lose something you like about it. It may not sound natural anymore.

In Piano Roll, you will want to see the detail of each note's attack. But in Notation View you want to see a chord—all the notes occurring at once. This is the paradox that occurs while using a computer for performance and notation. It calls for compromise.

Common Discrepancies and Solutions

"I have too many extra voices."

To compromise, look for places where extra voices are generated due to durations or attacks not coinciding and see if you can make them coincide without losing the sound you want.

"I'm playing swing, and all my eighth notes are showing up as triplets."

If swung eighth notes turn out as triplets and you want straight eighths, try moving the second note of each group a little to the left in the piano roll.

"Notes are printing off the page."

Before printing, check at the bottom of the page that notes aren't outside the margin or covering the page number.

"It's barely more than a page. Can't I make it fit?"

Use the Bars per Line field in the Print Preview window to make the music fit on one page. This may cause the music to collide, or look too close together.

If you can't fit the desired number of bars to the line without collisions, use Page Setup to scale or print sideways (landscape).

"There's a rest between every note!"

Don't use higher display resolution in notation than necessary. If there's only one real 32nd note but lots are generated due to sloppy real time input, consider using 16th resolution and losing visibility of the 32nd.

Quantizing MIDI data in Piano Roll will usually make notation look better. Use Quantize Durations.

"Why are there so many ledger lines?"

If notes are generally above or below staff, try using 8Va.

"If my music looks good it sounds terrible, and vice-versa."

There are some cases where a good-sounding piece cannot be well-notated without considerable editing. If this happens to you, consider making two copies of your music—one to optimize for notation, and one to play.

PART 2: Musicshop Windows

- Edit Window—65
- Arrangement Window—91
- Mixer Window—103
- Track Setup Window—113
- Program and Note Names Window—119
- Print Preview Window—129

CHAPTER 8: Edit Window

The Edit window is where you record, play back, and edit your music.

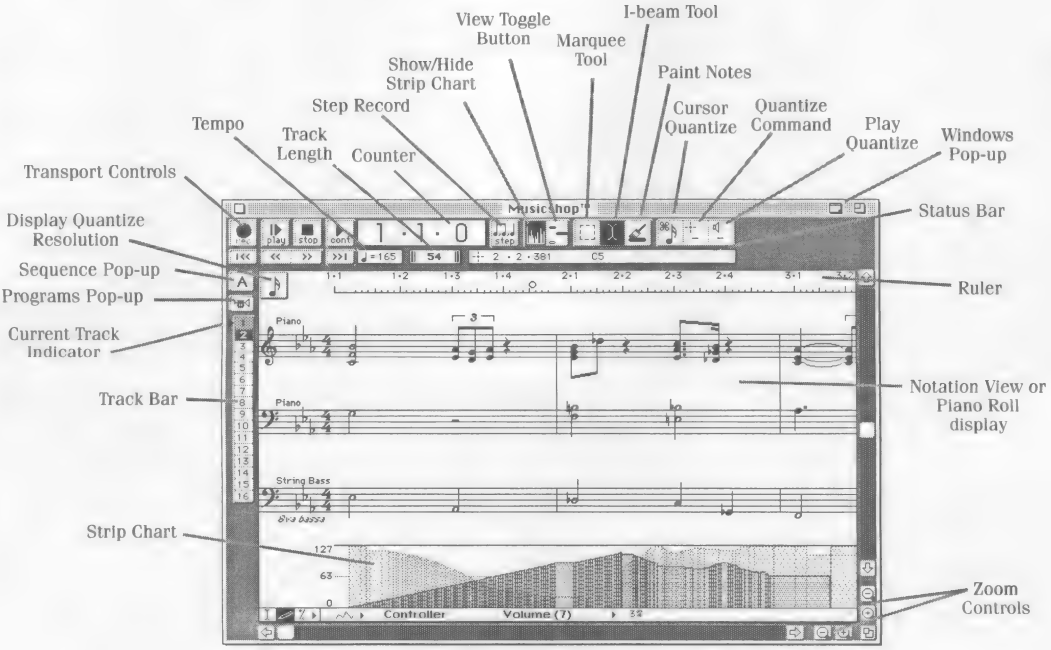


Figure 8.1: The Edit Window

There are two different ways of viewing you music data—Piano Roll and Notation View. You can also choose to view the Strip Chart at the bottom of the Edit Window (it doesn't matter which view you are in).

The Status Bar

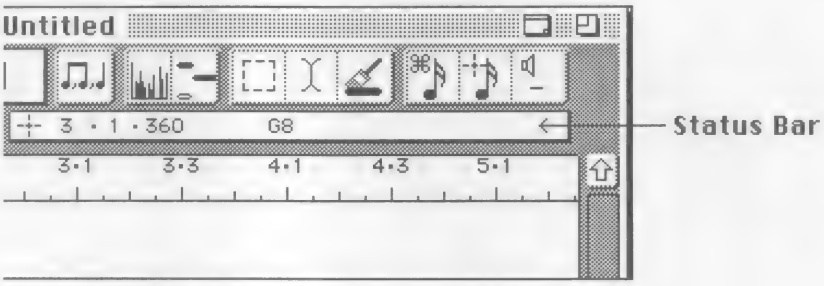


Figure 8.2: The Status Bar

Use the Status bar to display and edit Sequence information, or display information about the cursor or notes.

Displaying and Editing Sequence Information

The status bar will display information about the current sequence after you use the Sequence pop-up (or type a letter from A to Y) to select a Sequence.

The Sequence pop-up button is on the left side of the Edit Window, and displays the letter of the current sequence.

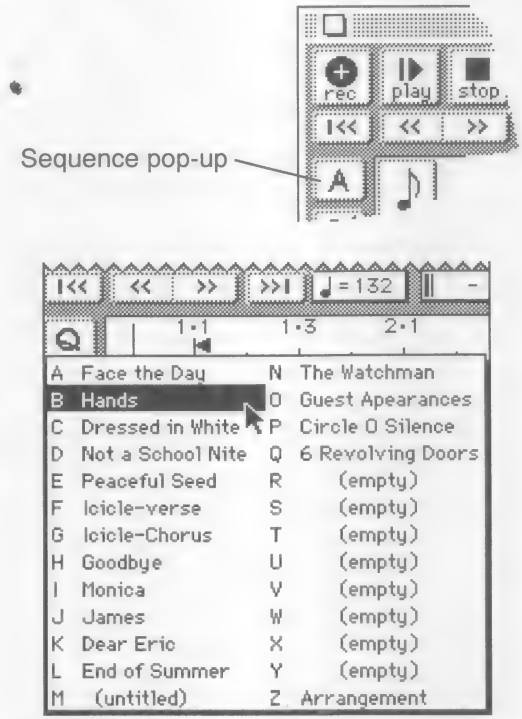


Figure 8.3: Using the Sequence pop-up button to select a sequence

In this mode, the status bar will display the current sequence's letter, name, length, meter and key signature.

Figure 8.4: Status bar with Sequence information

To edit a sequence name:

1. **Make sure the status bar is displaying Sequence information.**

2. **Select the sequence name in the status bar.**

Figure 8.5: Selecting the Sequence Name in the status bar

3. **Type the new sequence name.**

In this mode, you can also use change the length, meter, or key signature:

1. **Make sure the status bar is displaying Sequence information.**
2. **Position the cursor over the information you wish to change.**
   This information will appear in boldface type, and is either the length, number of beats per measure, time signature bottom number, or key signature.
3. **If you are editing length or beats per measure, select the number you wish to edit and type a new number.**
   You can also use the mouse "slider" function. See "Changing Numeric Values" on page 9.
4. **If you are editing the bottom time signature number or key signature, press and hold down the mouse. A pop-up menu will appear.**
   Make your selection from this pop-up menu.

Displaying Recording Information

The status bar will display information about the recording status after some menu items are chosen in the Setups menu.

Countoff Information

If you click any transport button, or choose **Wait for Note** or **Countoff** from the Setups menu, the status bar will display the recording information. If you choose **Wait for Note,** a note will appear in the Countoff area of the status bar. If you choose **Countoff,** a number will appear. This is the number of bars Musicshop will count off before actual recording begins.

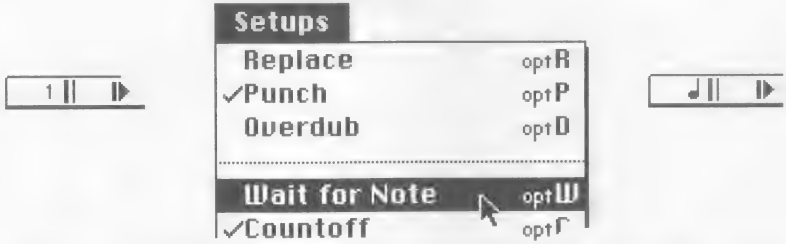


Figure 8.6: Choosing Wait for Note from the Setups menu changes the countoff display in the Status bar to a note.

Start Point and Stop Point

If you choose **Replace, Punch,** or **Overdub** in the Setups menu, the status bar will display recording information. In Punch or Overdub modes, the recording information will include the points where recording will start and stop. If there is no stop point, the display will show an infinity symbol in the stop point.

Figure 8.7: In this example, Wait for Note is active. The Start Point is the first beat of the first bar, and there is no Stop Point.

Displaying Cursor Information

If you move the cursor inside the area where notes are displayed, the status bar will display cursor information.

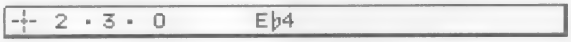


Figure 8.8: Status bar with cursor information

This provides you with detailed information about the location of the cursor. This information will change as you move the cursor.

Displaying Note Information

You can use the status bar to show you information about a specific note. To do this:

1. **Position the cursor over the note you want information on.**
   If you are in Notation View, you must position the cursor over the note head.
2. **Press the mouse button and hold it down.**
   As long as you hold the mouse button down, the status bar will show information about the note.

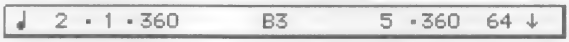


Figure 8.9: Status bar with note information

This is a fast way of learning exactly when the note occurs, its pitch, duration, and velocity. It also allows you to precisely edit individual notes when you drag them. For more information on editing notes, see "Modifying Notes in Piano Roll" on page 18, or "Modifying Notes in Notation View" on page 28.

Displaying and Changing Tracks and Programs

If you press the asterisk ("*") on the numeric keypad of your Macintosh, the status bar will display a pop-up menu that allows you to change the current track, and a field that will let you quickly change any program number.

Figure 8.10: Pressing the asterisk on the numeric keypad of you Macintosh will display these items.

The Counter

The Counter, located to the right of the Transport Controls, shows the current play location as the bar number, beat number, and unit number.

NOTE: There are 480 units in a Quarter note. Numbering starts with bar 1 and beat 1, and unit 0.

Figure 8.11: The Counter

The Counter is automatically set to 1.1.0 when you start playing or recording a sequence, but you can set it yourself by selecting it and typing a new bar, beat, or unit value. If you click the **Continue** button, playback will continue from the point you set here. (You can also set a start point by using the Start and End Record ranges in the Status bar.)

If the sequence you're editing is somewhere in the middle of the arrangement, the Counter won't start at bar 1, but rather at the bar number in the arrangement at which the sequence begins.

Keyboard Equivalents: *If you press the equal key* ("=") *on the numeric keypad of your Macintosh, the bar number will be highlighted, and you can enter a new value. You can press the period* (".") *on the numeric keypad to move to different fields in the Counter.*

Tempo

All tracks in a sequence play at the same tempo. When you go to the Sequence pop-up to open and create a sequence, that sequence will inherit the tempo currently displayed in the Tempo field.

You can also place different tempos within a sequence as Strip chart tempo events, so that when your sequence plays back the tempo will change at those locations. Unlike all other types of events, tempo events are not stored in the track that is currently displayed when you draw the event. Tempo events affect all tracks in a sequence and the Strip chart always displays all tempo events, regardless of which tracks are displayed.

You enter the tempo for your sequence either in the Tempo field (located beneath the Counter) or using an Edit tool in the Strip chart.

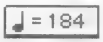


Figure 8.12: Tempo Field

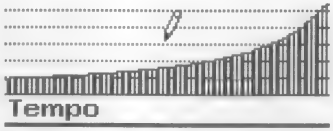


Figure 8.13: Tempo in the Strip Chart

Tempo Field

To enter tempo in the Tempo field:

1. **Click in the Tempo field and type the value you want, or change the value using the mouse.**

Or

1. **Tap the tempo by tapping the Quote key at least three times. Musicshop averages the tempo.**

Tempo in the Strip Chart

To enter tempo in the Strip Chart:

1. **Choose Tempo from the Strip Chart pop-up menu.**
2. **Select an Edit tool or Curve tool, then draw the tempo.**

When you play back your track, notice the Tempo field changes to reflect the changing tempo you drew in the Strip Chart.

Sequence Tempo

When you first create a sequence, the current tempo displayed in the Tempo field is the universal tempo for that sequence.

The Track Length Field

The Track length field, located just below the Counter, shows you how many bars your current track is.

Figure 8.14: Track Length Field

Set Track Length

You can set the track length by clicking the value and moving the mouse up or down to increment or decrement the numerical.

If you're simultaneously viewing multiple tracks, the Track length field pertains to the track with the current Track indicator next to it in the Track bar.

Track Length Affects Sequence Length

There's an important correlation between the lengths of tracks in a sequence and the length of the entire sequence. The length of a sequence is always as long as or longer than the longest track. (Look at the Track information pop-up to see which track is the longest—click the Current Track indicator next to the Track bar and hold down the mouse button.) If you want to shorten a sequence to a number of bars less than the longest track, you must go to that track and shorten it.

Whenever you make a track longer, either by changing the length in the Track length field or by recording, pasting, or inserting information past its current length, the sequence length will get longer if that track was the longest track (remember, the longest track determines sequence length). However, if you make a track shorter (even if it's the longest track) the sequence won't automatically get shorter.

Locking Track Length

If you don't want the Track Length to change automatically, hold down the **option** key on your Macintosh keyboard and click the Track Length. This will change the font to a normal typeface (not bold), and the Track Length will not change automatically with the Sequence length. In this condition, recording a track longer than the sequence length *will not* set the sequence length to the track length.

Loop Track Length

You can also loop your entire track just by clicking the bars on either side of the length value. You'll see little loop dots appear.

Figure 8.15: Track Length Looped

You may want to loop your track for aesthetic purposes, or to experiment with different procedures without having to stop playback (for example, listening to different programs).

Selecting Tracks

Working With One Track—The Current Track

The current track indicator is a triangle next to the current track. It always shows you the track you'll record onto and the device you'll hear if you start playing your controller keyboard.

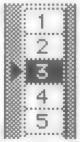


Figure 8.16: Current Track Indicator

You can change tracks just by choosing a different track, or device assigned to that track, from the Track pop-up.

1. **Click the Track indicator triangle and hold down the mouse.**

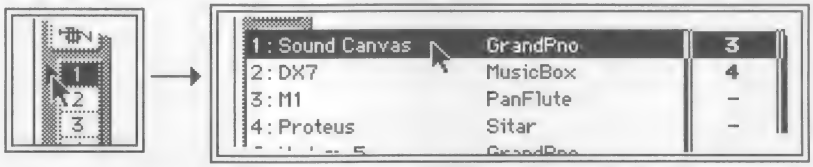


Figure 8.17: Track Information Pop-Up Menu

You'll see a pop-up menu that displays current track information.

If you typed the names of your devices in the Track Setup window (page 114) they'll automatically appear in this pop-up menu. If you subscribed to program names in Galaxy bundles, the names of your devices and the names of programs appear here. If you haven't typed device names or subscribed to program names, you'll see a list of all 16 tracks and the port they're transmitting on (for example, Modem - 4).

2. **Choose the track, or device assigned to that track, then release the mouse.**

You'll see that track displayed in the Edit window, and this track will be the one you record onto when you next click **Record**.

Changing Tracks While Recording

You can change tracks while you're recording. Just click **Record** and choose another track to record onto using the Track pop-up. This method will overdub material onto the newly selected track, merging new material with any pre-existing material. If you record onto the initially selected track, you'll replace, overdub, or punch material depending on what record mode you selected from the **Setups** menu.

NOTE: You cannot record multiple tracks simultaneously. Even with multiple tracks selected, recording will only occur on the track marked with the current track indicator. You won't record on all selected tracks.

Viewing Track Information

The Track pop-up menu displays the last program change sent to that track and the number of bars in the track.

To view the Track pop-up menu:

1. **Click the track indicator triangle to the left of the current track.**

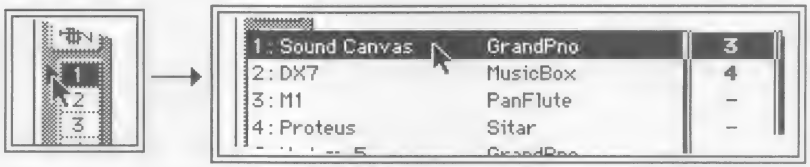


Figure 8.18: Track's Device, Last Sent Program, and Number of Bars

The program might be one of three things:

- A program you changed just by choosing another program to listen to using the Programs pop-up (the little trumpet).
- a program change you set with your master MIDI device.
- a program change event you recorded or drew into your track.

If you listened to more than one program, or inserted more than one program change message, the Track menu will display the program that was last sent.

If you subscribed to program names in Galaxy bundles you'll see the name—not the number—of the program that was last sent. (To find out how to subscribe to bundles, see page 179.)

The number of bars in the track is displayed in the rightmost column. If you looped the track in the Track length field (just beneath the Counter in the Edit window), then the bar number will display loop dots.

Figure 8.19: Bars in Track Displaying Track Length Looped

If you want to unloop a track, do so in the Track length field. Just click the dots to unloop the track.

Working with Several Tracks

In Musicshop, you are not restricted to seeing only one track at a time. You can display all the tracks, or any combination of them. You choose which tracks you want to display by clicking in the Track Bar. Select one track by clicking on its number. Select a group of tracks by dragging across their numbers. Select or deselect individual additional tracks by Shift-clicking on their numbers. You can select all of the tracks with the **Select All Tracks** command in the **Do** menu.

Figure 8.20: Multiple Selected Tracks

The tracks which you have selected to display are called the selected tracks. All selected tracks are affected by selecting and editing operations, not just the current track.

The Strip Chart

The Strip Chart graphically displays the track properties such as

- velocity
- duration
- pitch bend
- modulation wheel
- program changes
- tempo
- system exclusive data (sys-ex)

You can create and edit continuous controller events, tempo, Program Changes, and System Exclusive events.

You can edit note properties.

When you open an Edit window for the first time, you won't see a Strip Chart. To display a track's Strip Chart:

1. **Click the Strip Chart button, located above the Status bar in the Edit window.**

Figure 8.21: Strip Chart Button

You'll see the Strip Chart appear at the bottom of the Edit window.

The Strip Chart Title Bar

You'll notice tool icons and text along the bottom edge of the Strip Chart. This is the Strip Chart Title Bar and it has 4 main sections:

- the Edit tools
- the Operation types
- the Title
- the Density (if applicable)

Figure 8.22: Strip Chart Title Bar

The Title

The Strip Chart opens with Key Velocity displayed. To display another type of event, click the words "Key Velocity" and hold down the mouse button to open the Strip Chart pop-up menu.

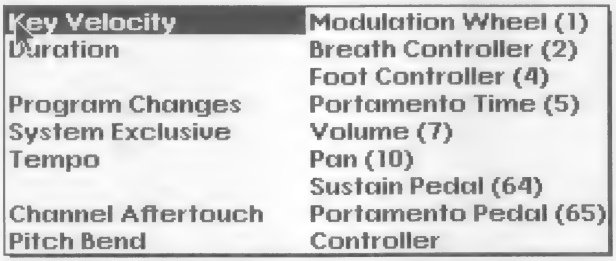


Figure 8.23: Strip Chart pop-up menu

Use this menu to choose any of the events that can be displayed in a Strip Chart.

The I-Beam Tool

Use the Strip Chart I-Beam for selecting existing events, as you would use the I-Beam in the Piano Roll. After you select events, you can cut, copy, paste, and perform other editing operations.

Edit Tools and Curves

There are seven Edit Tools and five Edit Curves. With only a few exceptions, you can use any shape curve in conjunction with any tool, to edit any controller or note property available in the Strip Chart.

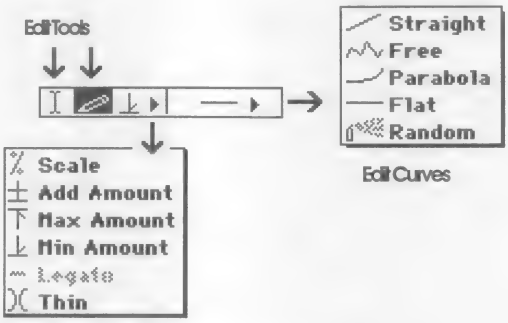


Figure 8.24: Edit Tools and Curves

Edit Curves

The five types of curves are:

- Straight
- Free
- Parabola
- Flat
- Random

When you use the **Straight tool**, the shape of the curve that you draw is a straight line between the place where you position the cursor and click the mouse button, and the place you release the button.

When you use the **Free tool**, you can draw any shape you like in the Strip Chart, and the events in the Strip Chart will conform to it.

When you use the **Parabola tool**, the curve will start off flat and get steeper toward the point where you release it. Notice how the shape of the curve changes depending on whether you drag forward or backward, up or down. (You can always drag in any direction with any tool or curve).

With the **Flat tool**, the operation you are performing will give the same value to the events you choose.

With the **Random tool**, Musicshop draws a little rectangle from where you position the cursor to where you lift it up. The values of the curve will be set to random values within this rectangle.

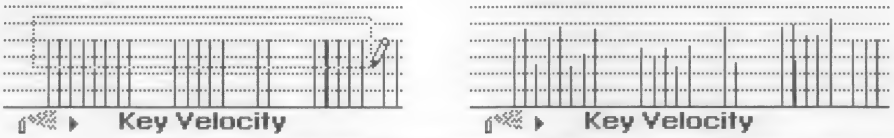


Figure 8.25: Random Tool—Notes with a Velocity of 64 are Given a New Range of 40 to 88

Edit Tools

Next to the I-beam are the Pencil and Variable tools.

Use the **Pencil tool** to set velocity and duration values, create new continuous events, and create new program change and system exclusive events.

The third tool is a **Variable tool**, which you can change in the pop-up menu. Click on the icon to display your choices: **Scale**, **Add Amount**, **Max Amount**, **Min Amount**, **Legato**, or **Thin**. The cursor turns into an icon of the tool.

Figure 8.26: Choosing Thin from the Variable Tool pop-up

Viewing Note Properties

The Strip Chart can display two "properties" of notes: key velocity and duration.

To view note properties:

1. **Open the Strip Chart pop-up and choose Key Velocity or Duration.**
   Musicshop will display a thin vertical line for each note.

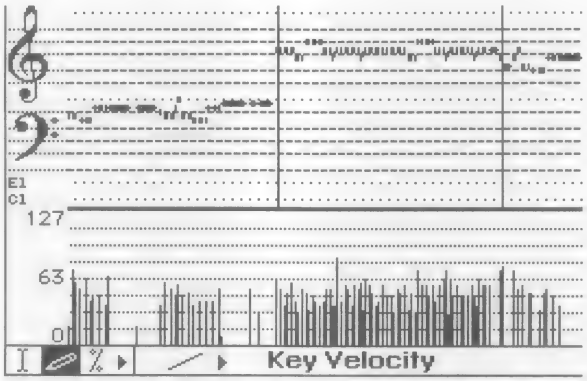


Figure 8.27: The height of the line indicates the key velocity.

Modifying Note Properties

Set (Pencil Tool)

Musicshop initially highlights the Pencil tool for the Strip Chart. You can see it in the lower-left corner of the window. You can make the displayed velocities (or durations) change to conform exactly to a line by clicking the Pencil in the Strip Chart, and dragging. The line will be drawn as you drag. The velocity of all notes which begin between the left and the right end of the line will be changed to match the drawn line.

Each of the other Strip Chart operations work in a similar way: you draw a line which changes the values of the velocities or durations of the notes which begin during the time region spanned by the line.

Scale

Using Scale, you can modify the displayed note property by a specified factor, from .25 to 4.0. The left margin shows the factor. Musicshop multiplies the velocity of each note by the factor in the left margin.

NOTE: Musicshop writes a velocity greater than 127 as 127 and a velocity less than 1 as 1.

Add Amount

Use Add Amount to add or subtract from the values of the note property according to the points on the line you draw. For instance, if you have inserted notes with a velocity of 64, and you draw a sloping line going from 6 to 22, the value of the key velocities will increase from 70 to 86 over the period of time selected. The value will drop back to 64 after the selected time. Again, Musicshop writes a velocity greater than 127 as 127 and a velocity less than 1 as 1.

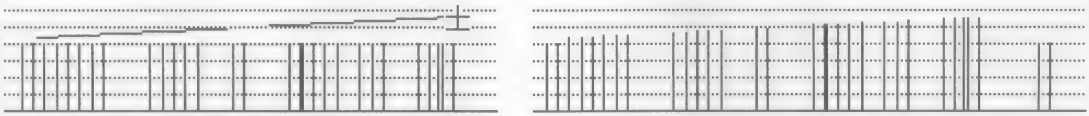


Figure 8.28: "Add Amount" from 6 to 22... leads to values from 70 to 86

Maximum Limit/Minimum Limit

To place restrictions on the range of values in the Strip Chart, use the **Max/ Min Limit** settings. With these restrictions, you can specify the limit that each note property must not be above or below. If you don't want any key velocities greater than 100, just select Maximum Limit and draw a line at the 100 level across the time range you want to modify. All the key velocities will be clipped to a maximum of 100. Velocities that were less than 100 won't change.

Figure 8.29: Key Velocity Restricted to a Maximum Limit of 66

Change the Properties of Selected Notes Only

If you only want to change the velocity of some of the notes in a time range:

1. **Select the notes you want to affect by dragging over them in the Piano Roll, or Shift-selecting them individually.**
2. **Draw a line in the Strip Chart while holding the Shift key down. Musicshop changes the key velocities of only the notes you selected before.**

   This is a very powerful tool for bringing out a melody or a bass line.

Using Legato on Note Durations

Use the **Legato Tool** on note durations to make the notes of a melody become more legato or staccato.

1. **Select the notes in the piano roll:**

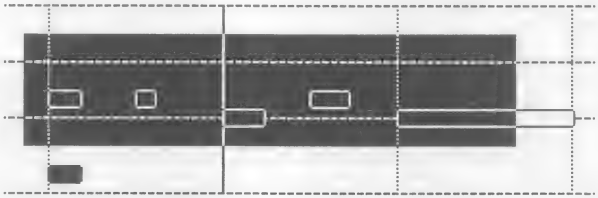


Figure 8.30: Select the notes to make legato

2. **By Shift-dragging with the Legato Tool over notes, drag out a line to make these notes, say, 85% legato:**

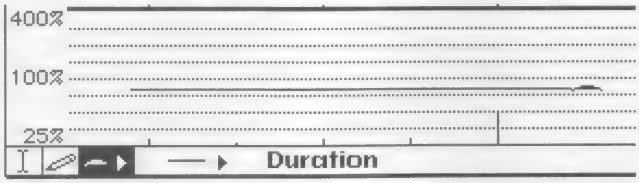


Figure 8.31: Use the Legato Tool to set the legato amount

Each of the selected notes has been lengthened so that its duration is 85% of the time between its note on and the note on following it.

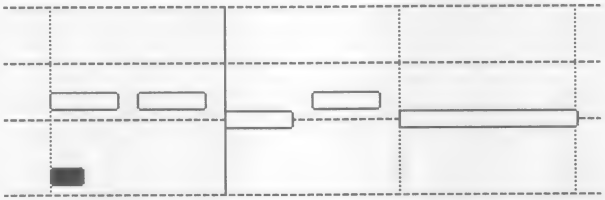


Figure 8.32: The Results of Using the Legato Tool in Piano Roll

Viewing Continuous and Tempo Events

The Strip Chart can also display the following types of continuous events:

- Pitch Bend
- Channel After Touch
- Controller Events
- Tempo

For each individual continuous MIDI event, Musicshop shows a vertical line. The height of the line is the value of the event. Musicshop shows the current value between events as a horizontal line.

If you have a color monitor, Musicshop draws both these lines in the color of the instrument that you recorded or drew them on.

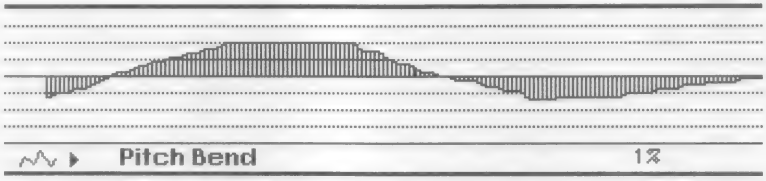


Figure 8.33: Viewing Pitch Bend event

Pitch Bend and Channel Aftertouch

Pitch Bend and Aftertouch are easy—just select them from the Strip Chart pop-up.

Controllers

Nine of the items in the Strip Chart pop-up allow you to select controllers—for a new Edit window, eight of them are set to your eight favorite controllers, and one simply is labeled "Control." When you select a controller for the Strip Chart, the name and number of the controller appears in the Strip Chart line next to the word "Control." You can change this controller by clicking it and typing a new MIDI controller number (from 0 to 127), or changing it using the MouseArrows.

Tempo

You can edit tempo in the Strip Chart of any track, even though Tempo events are stored in a special track.

Modifying Continuous Controller and Tempo Events

The Pencil Tool

Musicshop creates new Continuous Controller events only when the Strip Chart tool is the Pencil. In all other instances Musicshop modifies existing events.

With the Pencil, Musicshop generates events starting at the value and time of the left end of the line you drew, and continuing to the value and time of the

right end of that line. Events are also generated at the density specified in the Density setting.

These events appear on the current track.

Musicshop removes previously existing events of that type from the current track and their time range before drawing in the new events.

Density Settings (%)

Musicshop displays the MIDI density when the Strip Chart shows a Continuous Controller and the Strip Chart tool is the Pencil.

The MIDI Density setting should always be kept as low as possible. MIDI is only capable of communicating about one thousand events per second. This is a limitation of the MIDI specification. If you drew a line from pitch bend 0 to pitch bend +1000 in the time of one beat, MIDI would be so busy transmitting pitch bend events that it wouldn't have time for anything else. Therefore, Musicshop gives you the option of choosing what percentage of MIDI capacity you want your controllers to occupy.

If you are drawing in a pitch bend for a patch whose pitch bend range is one whole step, you will probably find that a density of 1% gives satisfactory results. If its pitch bend range is two or three octaves, you may want a density of 10%. You should not be able to hear the individual steps (unless you want to, of course), but you should make the density as low as possible and consistent with the sound quality you want.

The Scaling Tool

Use Scale to modify the existing Continuous Controller events by a specified factor, from .25 to 4.0. The left margin shows the factor. Musicshop multiplies the value of each Continuous Controller event by the factor shown on the left margin at the vertical position of the line you drew at the time of that Controller event.

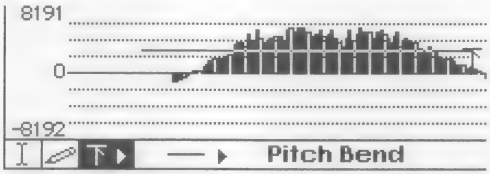
NOTE: Musicshop respects the limits of each type of Controller to avoid writing invalid MIDI data.

The Add Amount Tool

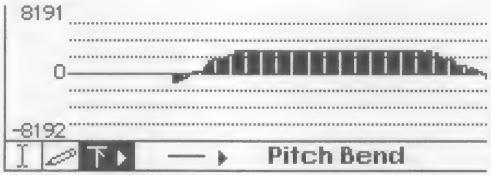
Use Add Amount to add or subtract from the values of Continuous Controller events according to the points on the line you draw. If you draw a line from 10 to 20 with the Add Amount Tool, 10 will be added at the beginning of the selected time, increasing to 20 at the end. Again, Musicshop respects the limits of each type of Controller to avoid writing invalid MIDI data.

Maximum Limit/Minimum Limit

To place restrictions on the range of values assumed by a Continuous Controller, use the Max/Min Limit settings. With these restrictions, you can specify the limit which each event must not be above or below. As with Scale and Add Amount, this command only affects existing Continuous Controller events.



Drawing a Maximum Limit on Pitch Bend with the "Flat" Style...



...Clips all Pitch Bend to the Maximum Value Drawn.

The Thin Tool

To **Thin** events:

1. **Choose Thin from the Variable tool pop-up menu, then set the Density (to the right of the controller name and number) to the new desired MIDI density**
   You can also thicken, if you want.
2. **Select the events in the Strip Chart you want to thin.**
   When you release the mouse the operation will be completed.

Notice that the MIDI Density value becomes accessible so you can specify by how much you want to thin (or thicken) events.

Creating and Modifying Program Changes

To create a Program Change event, click in the Strip Chart where you want the event to go. A pop-up menu will appear with the numbers (and names, if you subscribed to Galaxy bundles) of the program changes available on the current track. To modify an existing Program Change, click the name of that event in the Strip Chart, hold down the mouse button, and choose a new name from the pop-up menu.

Creating and Modifying System Exclusive Events

To create a System Exclusive event, click in the Strip Chart at the place you want the event to go. The System Exclusive Edit dialog box will appear.

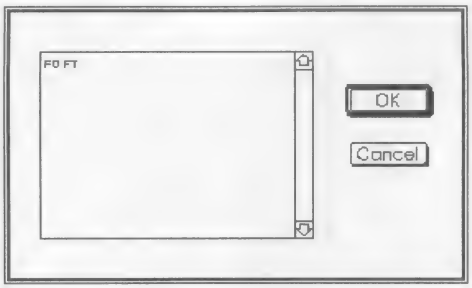


Figure 8.34: System Exclusive Edit dialog box

Insert the bytes in hexadecimal between the F0 and the F7, which are provided for you, then press enter. You must separate the commands with spaces. If the format is not correct, you will hear a special "bleat" sound from the Macintosh speaker and the cursor will be returned to the location where the mistake was made.

After you have entered your System Exclusive event, a sheep appears in the Strip Chart at that location.

To edit a System Exclusive event, click the sheep, and the dialog box will open showing you the event.

Figure 8.35: System Exclusive Messages

Sometimes System Exclusive events are broken up into several pieces. Musicshop represents the first event (F0) as a white sheep, and subsequent events as black sheep.

CHAPTER 9: Arrangement Window

The Arrangement window is used to string sequences together in the order you want to hear them. Each sequence is shown in the Arrangement window as a block, and you can arrange these blocks in any order you wish.

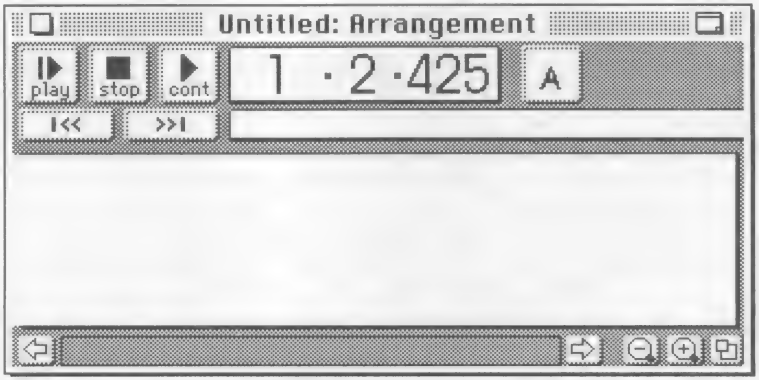


Figure 9.1: The Arrangement Window

Arrangement Window Controls

Many of the controls in the Arrangement window function similarly to the controls in the Edit window. The grow box lets you expand the window horizontally but not vertically.

The Arrangement window contains the following areas:

- the Counter
- the Status bar
- the Transport controls
- the Ruler
- the Sequence button

The Counter

The Counter in the Arrangement window works just like the Counter in the Edit window. You can set it using the same methods—with the MouseArrows or by typing a value and then pressing Enter. If you want a sequence to play back from a certain location, just set the Counter to where you want playback to begin.

Figure 9.2: **Changing the Counter with the MouseArrows**

The Status Bar

Clicking on one of the sequence blocks displays in the Status bar pertinent information about that sequence. It shows: the first bar number of the chosen sequence, the assigned letter and name of the sequence, the length of the sequence, and the sequence's meter.

Figure 9.3: **The Status Bar**

You can rename sequences the same way you do in the Edit window:

1. **Select the sequence block to make sure sequence information is displayed in the Status bar**
2. **Click on the text "(untitled)."**
3. **Type the name you want.**

   You can edit the sequence length by using the MouseArrows in the sequence length field.

   Notice that when you change the length in the Status bar, the length of the sequence block changes.

Remember that your sequence length can never be shorter than the length of the longest track in a sequence. You can see all track lengths in a sequence by opening the Edit window's Track Information pop-up menu. Just click on the Current Track indicator to the left of the Track bar to open the Track Information pop-up.

Figure 9.4: Edit Status Bar Information

You can edit the meter using the MouseArrows for the number of beats, or using the pop-up menu for beat value. To edit the meter of Sequence A:

1. **Click on the Sequence A block in the Arrangement window so that appropriate sequence information appears in the Status bar.**
2. **Click in the beat value field and use the pop-up to change the value.**

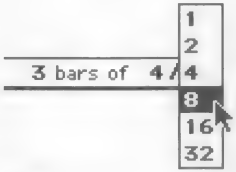


Figure 9.5: Editing Beat Value

The Transport Controls

The Arrangement window Transport controls are designed to function like the transport controls of a CD player. There are five buttons:

- **Play from start**
- **Stop**
- **Pause/Continue**
- **Skip Back**
- **Skip Ahead**

Play from Start

Clicking on the **Play** button causes the arrangement to play from bar 1 of the first sequence (in this case, sequence A). If **Auto Scroll** is checked in **Preferences** (the **Setups** menu) the Edit window automatically changes to display all selected tracks in the current sequence being played.

Stop

Clicking on the **Stop** button stops the arrangement from playing. The Counter will remain where it was stopped.

Pause/Continue

Clicking on the **Pause/Continue** button causes the arrangement to play from whatever location is displayed in the counter. When Musicshop is playing, this button is the **Pause** button. When Musicshop isn't playing and the Counter is stopped, this button becomes the **Continue** button. If **Auto Scroll** is checked (**Preferences** in the **Setups** menu) the Edit window will automatically jump to the location you are playing from.

Skip Back/Skip Ahead

The **Skip Back** and **Skip Ahead** buttons in the arrangement window work like the song select buttons of a CD player. Clicking on the right side (**Skip Ahead**) will move the Cursor and the Counter to the beginning of the next sequence in the Arrangement list. Clicking on the left side (**Skip Back**) will rewind the arrangement to the beginning of the previous sequence.

NOTE: If you're playing a sequence, the **Skip Ahead** button will jump to the beginning of the next sequence, and the **Skip Back** button will jump to the beginning of the current sequence. Clicking it again quickly will jump to the beginning of the previous sequence.

The Ruler

Above the beginning of each sequence block is a number which shows the measure number where the sequence begins. This area is called the Ruler.

Figure 9.6: The Ruler

The Sequence Button

Use the Sequence pop-up button to enter sequences into the Sequence window. This is discussed further in the next section, "Entering Sequences."

Entering Sequences

You can enter sequences into an arrangement in two ways:

- by using the Sequence menu
- by typing the appropriate sequence letters

Using the Sequence Pop-up Menu

You can enter sequences using the Sequence pop-up menu. To enter sequence A using the pop-up:

1. **Click the Sequence button and choose sequence A.**

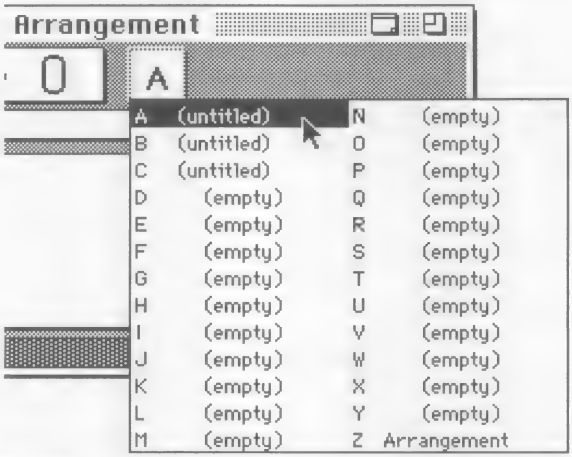


Figure 9.7: Using the Sequence Pop-up Menu

Sequence A now appears in the Arrangement window.

Using the Keyboard

This example assumes you're working with three 4 bar sequences; A, B, and C. To enter sequence A sequence B and Sequence C:

1. **Open the Arrangement window by choosing Arrangement from the Windows pop-up menu.**
2. **Type A on your Macintosh keyboard.**
3. **Type B.**

4. **Type C. Three blocks now appear in the window in the order you typed the letters.**

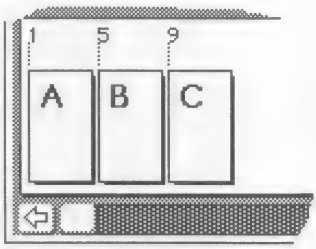


Figure 9.8: Arrangement Window After Entering Sequences A, B, and C

Inserting Sequences

You can tell where a sequence will be inserted, or deleted from, by the location of the blinking cursor. Make sure you position the cursor where you want to insert or delete sequences.

To insert a new sequence block at a specific measure:

1. **Position the cursor at the measure you wish to insert a sequence.**
   The blinking cursor will move to that location.
2. **Insert the new sequence block by typing the sequence letter or choosing a sequence from the sequence pop-up.**

Creating Blank Space

You cannot simply insert blank space in between blocks. If you want to insert blank space, you must insert a blank sequence. To do this:

1. **In the Edit window, create a new sequence that is the desired length.**
2. **Name this sequence "4BlankBars" or another appropriate name.**
3. **Go to the Arrangement window and enter the blank sequence using one of the methods described above.**

Playing Sequences

After a sequence is entered, you only need to click the play button to hear it.

Playing from a Specific Location

If you want to play from the beginning of a sequence, click before the beginning of that sequence block and type Command-Spacebar or click Continue.

If you want to play from the middle of a sequence, you can enter the bar number in the Counter with the MouseArrows, and then click the **Continue** button.

Editing Sequences Using the Edit Window

If you double-click a sequence block, Musicshop will make the Edit window active with the sequence you double-clicked. This is a fast way to edit a sequence from the Arrangement window.

Editing the Arrangement of Sequences

Selecting and graphically manipulating sequence blocks is very similar to selecting and manipulating notes in the Edit window. You can move blocks in time, as well as lengthen or shorten them using the cursor.

Selecting Sequence Blocks

Once you select a block you can perform a number of edit operations to it. You can select sequence blocks in a few different ways:

- By clicking inside a block to select it.
- By Shift-clicking on contiguous blocks at either end of the range.
- By Command-clicking on discontiguous blocks one at a time.
- By dragging in the Ruler to select blocks beneath that area.

Moving Sequence Blocks

When you position the cursor in the left portion of a sequence block it turns into a Move cursor. If you position it in the right, it turns into a Sequence length cursor.

Figure 9.9: **The Move cursor (top) appears when clicking the mouse will move the sequence block.**
The Length cursor (bottom) appears when clicking the mouse will lengthen or shorten the sequence block.

To move a sequence:

1. **Position the cursor in the left side of the sequence you want to move.**
   Be sure the Move cursor is active.
2. **Drag it to the desired location.**

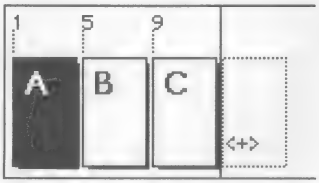


Figure 9.10: **Moving sequence A**

In this example, Sequence B will move over to begin at bar 1 and the new order will be B, C, A.

Option-Dragging Sequences for Quick Copying

You can cut, copy, and paste Sequences using the Edit menu, but you can also use this shortcut. Option-dragging a sequence block inserts a copy of the original. To option-drag a sequence:

1. **Position the cursor in the left side of the sequence you want to move.**
   Be sure the Move cursor is active.
2. **Hold down the option key on the Macintosh keyboard and drag the sequence block to the desired location.**

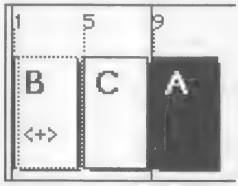


Figure 9.11: Option-dragging sequence A to bar 1

You can Option-drag any number of sequences at a time, and they'll be copied in the same order that they originally occurred.

Deleting Sequence Blocks

To delete a sequence block:

1. **Position the cursor at the end of the sequence you wish to delete.**
   You can also select the sequence block by clicking it.
2. **Press the Delete key.**
   The extra sequence disappears.

Replacing Sequence Blocks

You can replace any sequence with another one by clicking it to select it, then choosing another sequence in the sequence pop-up. For example, to replace Sequence B with Sequence A:

1. **Click directly on Sequence B**
   Sequence B becomes highlighted.

2. **Type A.**
   Sequence A replaces Sequence B.

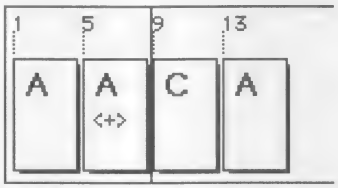


Figure 9.12: Sequence A Has Replaced Sequence B

CHAPTER 10: Mixer Window

Use the Mixer window to adjust each track's volume (or velocity) and pan (the stereo position of the sound), making your sequence sound more unified. This blending process is called mixing. Open the Mixer window by choosing Mixer in the Windows pop-up.

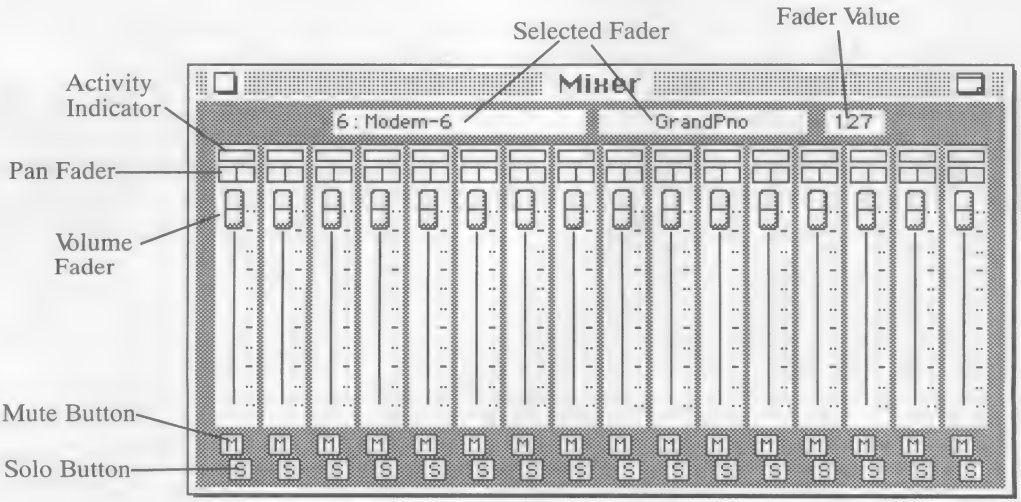


Figure 10.1: Mixer Window

The Mixer window, designed to resemble a mixer in a recording studio, is where you set the volume and pan relationships of your tracks.

NOTE: Your device must respond to MIDI volume and MIDI pan for the mixer to control these parameters. Read your device's user manual to see if your device is able to respond or not. If your device does not respond to MIDI volume, its fader can control note velocity instead. This is done in the Track Setup window (see page 116).

The Three Status Fields

There are three status fields at the top of the Mixer window. Use them to see information about the selected track.

Track Display

The rectangular field in the upper left of the window shows which track your cursor is poised over (for example, Modem-2). If you move the cursor across the mixer, the information in the field changes accordingly. This field can also display the name of the device on each track if you named your tracks in the Track Setup window, or if you subscribed to Galaxy bundles. (To see how to name tracks, see page 121. To see about subscribing to Galaxy names, see page 179.)

Program Display

The field to the right of the Track display shows the program last received or recorded on that track. If you subscribed to Galaxy bundle names, you'll see programs by name, rather than number.

Fader Value

The field in the upper right shows the fader value of the currently selected track. As you move the fader, the value in this window changes within a range of 0-127.

The Track Controls

There are sixteen sets of Track controls. You can use each control to change the conditions of its corresponding Musicshop track. Each track control includes:

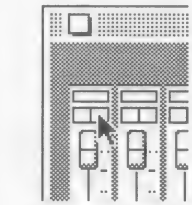
- an Activity indicator
- a Pan fader
- a Volume fader
- a Mute button
- a Solo button

Activity Indicator

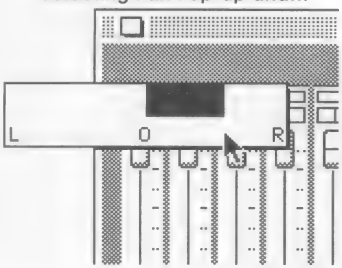
The Activity indicator (the field above the Pan fader) tells you if there is MIDI information on a track. It blinks as each event is played.

Pan Controller

Adjust Pan by clicking in the Pan controller to display the pop-up slider, then moving the cursor to the left or right in the slider.



Selecting Pan Pop-up and...



Panning Right

You can record pan movements as a part of a track just like you can record volume.

Volume Fader

You can activate a volume fader by clicking on a **Fader** button and moving it up or down with the cursor. (You can specify that this fader controls velocity rather than volume. See "Chapter 11—Track Setup Window" for more information on how to do this.)

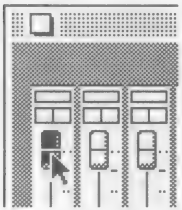


Figure 10.2: Selecting a Fader

If You Can't Control MIDI Volume...

Perhaps you can use the fader to control MIDI velocity. This is done in the Track Setup window (page 116).

Solo and Mute Buttons

If you don't want to listen to a particular track, click its **Mute** button **(M).** Click it again to toggle it back on.

If you want to hear only a certain track, click its **Solo** button **(S).**

You can mute or solo several tracks by clicking on the appropriate buttons one at a time. For example:

1. **Mute Track 1 by clicking on the mute button.**
   Notice the fader becomes grayed out, indicating the track is muted.

2. **Un-mute the track by clicking on the button a second time.**

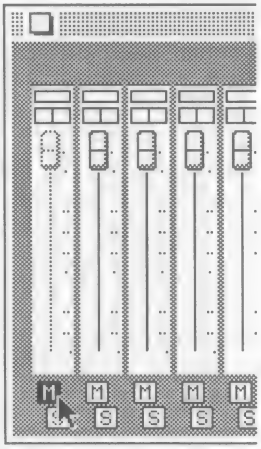


Figure 10.3: Muting Track 1

3. **Solo track 1 by clicking on the track 1 Solo button.**
   The rest of the tracks will become grayed out and the only track audible will be the one you soloed.
4. **Un-solo by clicking the button again.**

Unlike Volume and Pan faders, turning mute and solo functions on and off can't be recorded.

Mixing Tips

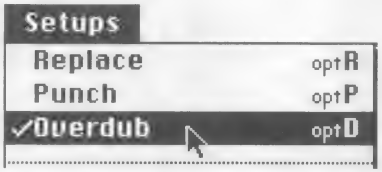
Before you record a mix, make sure you're in **Overdub** mode (**Setups** menu). If you're in any other mode, recording fader movements will replace any recorded notes.

Also, make sure **Countoff** (in the **Setups** menu) is checked. If **Wait for Note** is checked, you won't be able to record fader movements since the Counter won't move—and recording won't begin—until you play a note.

To record a mix:

1. **Open the Mixer window (if it's not already open) using the Windows pop-up button.**

2. **Choose Overdub from the Setups menu.**



3. **Enter record mode by pressing Tab to start recording**
4. **Press the Spacebar to start the Counter.**

   Since you aren't recording notes, the Counter won't move until you press the Spacebar, even if Wait for Note is on in the Setups menu.
5. **Click the fader buttons for the tracks you recorded and move them up or down to whatever volume (or velocity) value you want.**
6. **Press Return or click the Stop button to stop recording.**

When you play back your tracks, you'll hear the adjustments you made and you'll see the faders automatically move to the values you set.

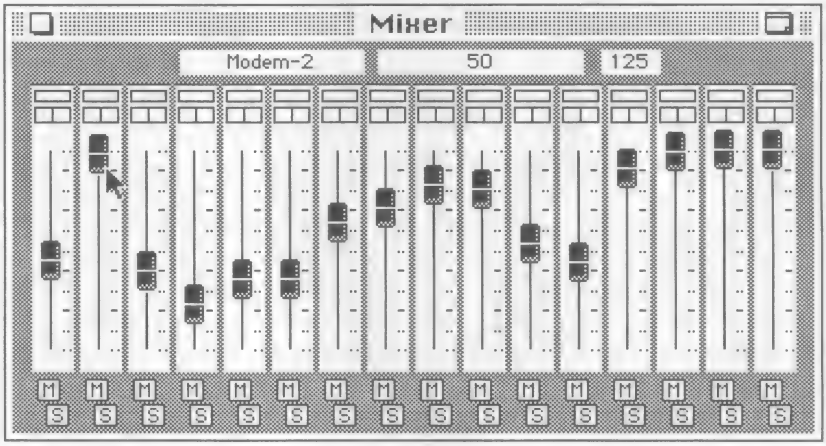
NOTE: If you see MIDI activity on a track you haven't recorded yet, you may have set this track to the Metronome.

Group Faders

If you want to simultaneously adjust several faders (a process called "grouping" in recording studios):

1. **Press Tab and then the Spacebar to begin recording.**

2. **Shift-click on the faders you want to move.**



3. **Drag by one highlighted fader and all other selected faders will move in relation to each other.**

When you play back the track the faders will automatically move together—just as you recorded them.

NOTE: Notice that faders reach their respective zero points at the same time. If you move the mouse up they will return to the same spots relative to each other.

Copy Fader Settings

You can take a "snapshot" of the settings of all volume and pan faders in the Mixer window, then place that at the beginning or any other point in a sequence.

To record a fader snapshot:

1. **Bring the Mixer window to the front.**
2. **Choose Copy Faders from the Edit menu.**
3. **Choose Select All Tracks from the Do menu.**
   (If all tracks aren't selected, the values won't correspond to the desired tracks.)
4. **In the Edit window, click an insertion point at the desired snapshot location.**

5. **Choose Merge Selection from the Edit menu.**

Fine Tuning Your Mix in the Strip Chart

After you mix your music using the Mixer window you can fine tune it using the Edit window's Strip Chart. You can make all of your tracks fade exactly together.

6. **Activate the Edit window by clicking on it and open the Strip chart by clicking on the Strip Chart button (in the upper center of the Edit window).**
7. **Use the pop-up at the bottom of the chart to display Volume (7) data.**

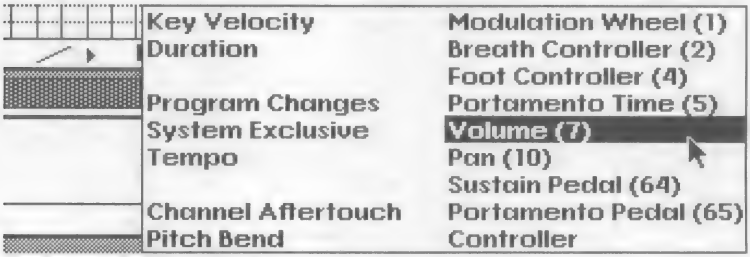


Figure 10.4: Opening the Strip chart

8. **Select your recorded tracks by Shift-clicking on them in the Track bar (in the left of the Edit window).**
9. **Click on the % icon at the bottom of the window and select Max Limit from the pop-up.**

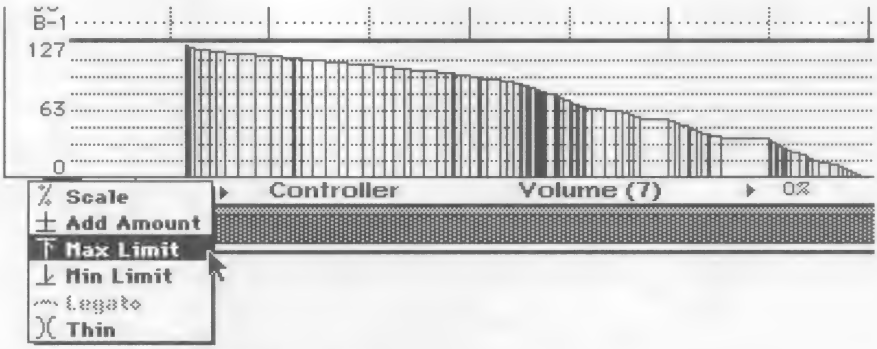


Figure 10.5: Selecting Max Limit

10. **In the Strip chart draw a straight diagonal line from the highest point of the volume data representation to the lowest, making sure that you draw your line below the existing line.**

    The volume data for each track will now be the same.

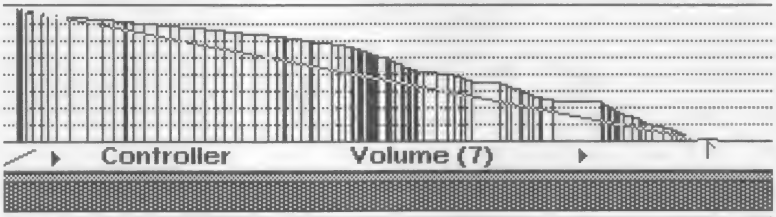


Figure 10.6: Drawing a Line Through the Volume Data

CHAPTER 11: Track Setup Window

Use the Track Setup window to set track information that applies to all sequences in a file. This information includes:

- Track names
- MIDI port (Serial port)
- MIDI channel
- Octave shift
- Volume/Velocity fader control
- color settings

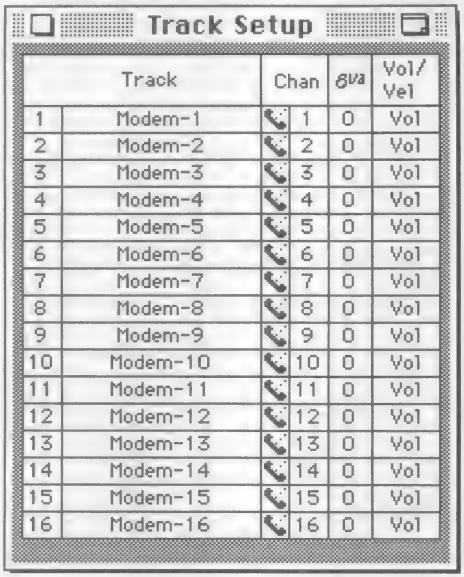

Track Setup
Track
Chan
8va
Vol/ Vel
1 Modem-1 1 0 Vol
2 Modem-2 2 0 Vol
3 Modem-3 3 0 Vol
4 Modem-4 4 0 Vol
5 Modem-5 5 0 Vol
6 Modem-6 6 0 Vol
7 Modem-7 7 0 Vol
8 Modem-8 8 0 Vol
9 Modem-9 9 0 Vol
10 Modem-10 10 0 Vol
11 Modem-11 11 0 Vol
12 Modem-12 12 0 Vol
13 Modem-13 13 0 Vol
14 Modem-14 14 0 Vol
15 Modem-15 15 0 Vol
16 Modem-16 16 0 Vol

Figure 11.1: The Track Setup Window

Track Setup Window Controls

Naming Tracks

You can name tracks in the Track Setup window; names can have up to 19 characters. After you name tracks in this window, names will appear in the Edit window's Track Information pop-up (just click and hold the Track indicator in the Track bar); and names will appear in the Mixer window's Track display field.

To name a track:

1. **Click anywhere in the name area; the cursor will turn into an I-beam.**
   Type a name and press Return, or click anywhere else in the window to enter the name.

If you don't enter a track name, Musicshop will automatically enter a name according to the channel the track is assigned to (such as Modem-2). If you

subscribed to names from Galaxy bundles, the name will be the name of the device assigned to that track and the channel number.

Setting Serial Port Assignment (MIDI Port)

If both serial ports are enabled (see "MIDI Setup..." on page 163), you can assign each track to play through either the Modem or Printer port on your Macintosh. To change a serial port assignment:

1. **Click the icon in order to toggle between the two choices.**

Setting the MIDI Channel for Each Track

There are 16 MIDI channels available and any track can be set to any MIDI channel. To change the MIDI channel of a track:

1. **Click in the MIDI channel numerical**
2. **Use the MouseArrows to change the value.**
   You can also type the number.

You can set any number of tracks to the same MIDI channel.

Octave Shift

One of the features in the Track window is the ability to shift tracks by octaves. This is useful when you want to change a sound that is an octave away from

the sound you were using, and you don't want to transpose the tracks in all your sequences. To shift all notes played by a track:

1. **Click the numerical below the Transpose symbol and use the MouseArrows to change the value.**

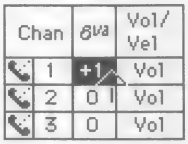


Figure 11.2: Setting the Track's Octave

NOTE: The Octave shifting feature in the Track Setup window only transposes the playback. It will not change the appearance of the music, or the MIDI data on the track. To change the octave in the notation window, see "Shifting the Music by Octaves" on page 23. To see how to transpose MIDI data, see "Viewing and Changing MIDI Data in Piano Roll View" on page 15.

Setting Fader Control

You can set the faders in the Mixer window to control the value of either MIDI volume or velocity. This allows owners of synthesizers that don't respond to MIDI volume to mix their instruments using velocity. The field toggles between **Vol** for MIDI volume and **Vel** for velocity when you click on it.

NOTE: Your MIDI device must respond to MIDI volume or velocity to control these parameters. If your MIDI device is not responding to the controls, check in your MIDI device manual to make sure it recognizes MIDI volume or velocity.

Assign Colors to Tracks

If you have a Macintosh with a color monitor, you can see all information associated with a particular track in a different color. This is extremely helpful when you're looking at multiple tracks simultaneously in Piano Roll view.

Notes, MIDI events in the Strip chart, and the faders in the Mixer window will all be shown in the color you chose for that track. Also, the **Record** button will always be displayed in red and the **Play** button will be displayed in green.

Musicshop has a palette of 16 colors. When you start the program, each track is set to a different color. You can change these colors in the Track setup window and, like MIDI channels, you can set several tracks to the same color. To set the color of a track:

1. **Click on the selector area of the track and select a color from the color pop-up. (This pop-up won't be accessible if you don't have a color monitor.)**

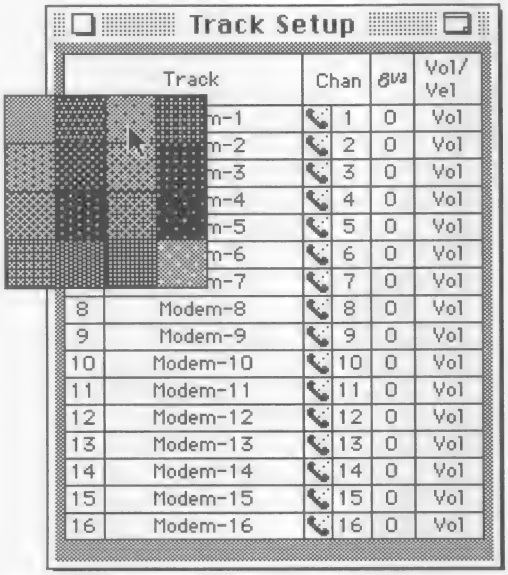


Figure 11.3: Selecting a track color

CHAPTER 12: Program and Note Names Window

Use the Program and Note Names window to view the program names and note names of your MIDI system. You can also use it to subscribe to Galaxy bundles (see "Using Galaxy" on page 179).

The window is a table that shows you at a glance where each channel is routed.

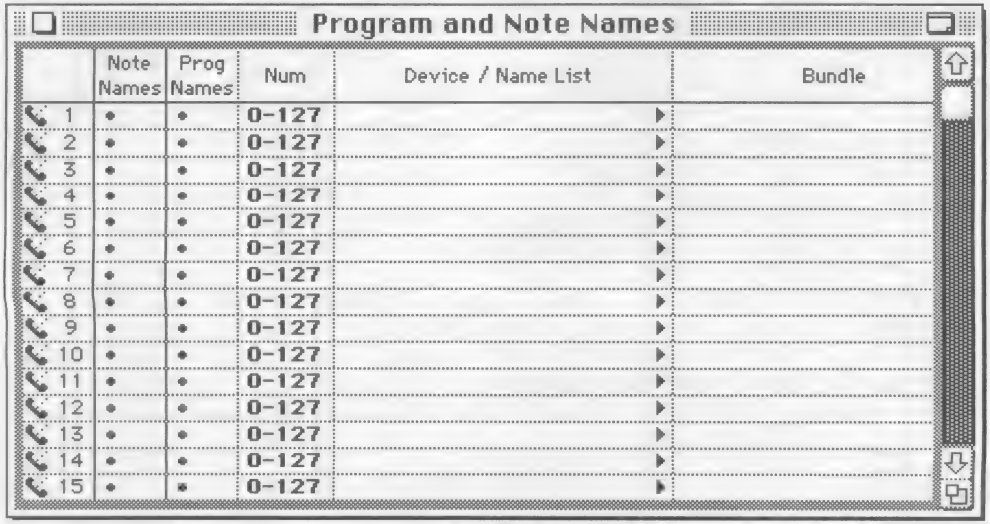


Figure 12.1: The Program and Note Names Window

Description of Each Column

Output Channel

There are sixteen MIDI channels on each port. You have two serial ports connected to your Macintosh, a modem and a printer port. This column shows you the instrument or subscribed bundle for each of these 32 addresses.

Note Names

In some cases, especially in percussion patches, you may wish to give each note a different name. It is common to give the name "kick" to the note that you are using to trigger the kick drum, and so on. If you wish to view or change the names of the notes:

1. **Double-click in this column in the row of the MIDI channel you wish to enter note names for.**
   The Note Names window will appear.

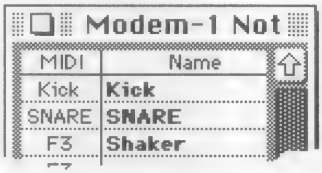


Figure 12.2: The Note Names window

Program Names

This column shows the Program Names available to this MIDI channel assignment. If you double click an entry in this column, you can edit the program names for this MIDI channel.

Num

This is a pop-up menu that allows you to select the type of program numbering system each MIDI sound source uses.

Device/Name List

This is the Name of the patch type to which this MIDI channel is currently routed. If you want to change the way this name appears in Musicshop, then you can either:

- click in the field you desire and type the new name, or
- if you are using a Galaxy bundle, press and hold down the mouse button over the black triangle on the right side of the field. A pop-up list of available choice in the bundle will appear. You can make your selection from this menu.

Bundle

If you are subscribing to Galaxy bundles, their names will appear in this column.

Note: This Program and Note Names window is more extensively discussed in the chapter on using Galaxy, on page 179.

Working with Program and Note Names

Automatic Track Names

If you're using the Musicshop Setup that came with Musicshop, the names of all the tracks in the Track Setup window will be automatically generated.

Automatically generated names won't be deleted even if you select them and press the Backspace or Delete key; the text reappears if you click elsewhere in the window. You can, however, replace an automatic name at any time by clicking in the Track Name column and typing over it. To remove a name you enter yourself, press Backspace or Delete.

Musicshop generates names by looking at the channel the track is assigned to. If a device's name list is chosen for that channel, the name is created from the type of device and its channel. For instance, K1 on channel three would make the name K1(3). If you haven't picked a name list, but you've entered your own channel name, that becomes the track name. If you haven't entered a channel name, the track name is created from the port and channel (for instance, Modem-11).

Creating Your Own Program Name Lists

To create a Program Names list:

1. **Choose (none) from the name list pop-up menu in the Device/Name List column.**
2. **Enter the name of your device by clicking in the field so the arrow turns to an I-beam, then typing the name you want.**

   This device will be used to create track names.
3. **Determine the numbering scheme by clicking in the Numbers column to display the pop-up menu, and choose from one of the preset schemes, or choose Custom if you want to be able to enter your own.**

   Notice the numbers in this column are boldface when this menu is accessible (the channel isn't subscribed to a bundle). The only time you'll need to reset a numbering scheme is when you want custom numbering for a name list you create. Musicshop offers three preset program numbering schemes and one custom scheme, whereby you (or Galaxy) enter numbers for each program. The three preset options are 1-127, 0-128, and 11-88, the latter corresponding to most Roland MIDI devices.
4. **Open the blank Program Name list window by double-clicking the selector dot in the Program names column.**

   It turns into a triangle after the first click.
5. **Click in the Names column where you want to enter a program name.**

   The cursor turns into an I-beam and you can type what you want for each program. Press the down arrow on your Mac keyboard to move to the next line.
6. **Click in the Numbers column and type what you want if you chose Custom and want to enter your own numbering scheme for each program.**

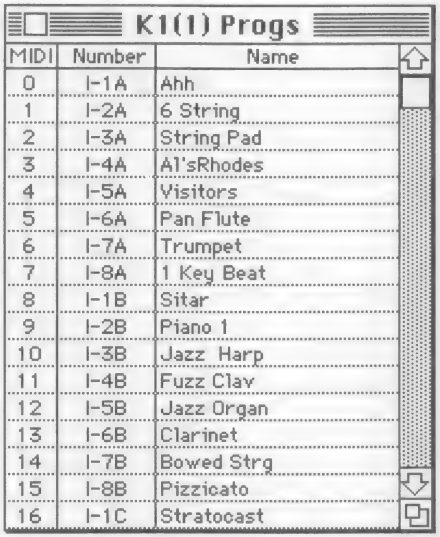
   You cannot enter anything here if you didn't choose Custom from the Numbers column pop-up menu.

After you've set the name lists for one or more channels (or subscribed to a Galaxy bundle), you'll see a sound wave icon next to the selector dots for those channels. Musicshop displays the patch numbering to the appropriate numbering scheme for each device (0-127, 1-128, 11-88, or Custom).

Viewing Program Names

To view the Program names available:

1. **Double-click the selector dot in the Program Names column on the channel you want.**
   You'll see the Program Name list.



K1(1) Progs

MIDI	Number	Name
0	I-1A	Ahh
1	I-2A	6 String
2	I-3A	String Pad
3	I-4A	Al'sRhodes
4	I-5A	Visitors
5	I-6A	Pan Flute
6	I-7A	Trumpet
7	I-8A	1 Key Beat
8	I-1B	Sitar
9	I-2B	Piano 1
10	I-3B	Jazz Harp
11	I-4B	Fuzz Clav
12	I-5B	Jazz Organ
13	I-6B	Clarinet
14	I-7B	Bowed Strg
15	I-8B	Pizzicato
16	I-1C	Stratocast

Figure 12.3: Program Name List

Creating Note Name Lists

Note Names windows are useful when working with drum machines and special effects units.

You always enter your own information, which you do in the same fashion you enter information in user-defined Program Name lists.

To create a Note Name list:

1. **Open the blank Note Name list window by double-clicking the selector dot in the Names column in the Program and Note Names window.**
   Notice a little note icon appears in the column when the window opens, indicating a note name list now exists on this channel (it doesn't matter whether the window is empty or not).

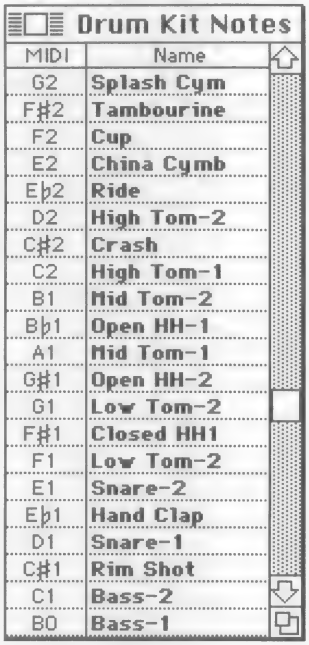


Figure 12.4: Note Name List

2. **Click in the Name column next to the note you want to identify**
   The cursor turns into an I-beam and you can type what you want.

NOTE: CM Editor Librarian users—you can do the same as M1 Ed/Lib users, just choose **Copy Names** in the CM Rhythm Setup window, then in Musicshop, select the desired channel and choose **Paste Note Name List** from the **Edit** menu.

Other Editors may contain this command.

Copying Name Lists

You can copy name lists from one channel and paste them into other channels.

1. **Make sure the Program and Note Names window is the active window.**
2. **Click the selector dot on the channel you want to copy a name list from then choose Copy Program Name List from the Edit menu.**

   Make sure you have a File window open, otherwise the Edit menu appears grayed out.
3. **Click the selector dot on the channels you want to paste name lists to, then choose Paste Program Name List from the Edit menu.**

You can only copy one list at a time. All channels you paste a duplicate name list to share it with each other—so if you make a change to a program name the change will appear in all shared lists.

NOTE: You can tell if two or more channels are sharing a name list if, when you double-click the selector dots for those channels, the same window appears (for instance, a window simply redraws over itself because you've re-selected it).

This is useful when you have multitimbral instruments that share the same bank of sounds. If you want to make a change that causes two shared lists to be different, select one of them and choose **Clone Program Name List** from the **Edit** menu.

When you copy and paste program name lists, Musicshop copies the numbering scheme, device/name list selection, and subscription information with it.

Cutting or Clearing Name Lists

If you select note or program name lists on one or more channels (using the selector dots), and choose **Cut** or **Clear** from the **Edit** menu, names will no longer be displayed for those channels, and the subscriptions will be canceled.

Cut puts the list on the Clipboard so you can paste it to another channel. **Clear** doesn't put anything on the Clipboard.

Storing Program and Note Names

Since you might have a lot of sequence files in Musicshop that use the same set of names as are in your name lists, Musicshop stores name lists in files separate from sequence files.

> **NOTE**: This means you're always working on two files: the sequence file and the name list file.

If you save your names in a file called "Musicshop Names," they will be loaded whenever you start the program. The "Musicshop Names" file that comes with Musicshop contains General MIDI names.

When either the Program and Note Names window or a Name List window is frontmost the **Save**, **Save As,** and **Revert** commands apply to it. If any other window is frontmost, these commands apply to the current sequence window.

Saving Name Lists

Saving your Program and Note Names window saves the name lists with it. Choose **Save As** from the **File** menu with either a Program and Note Names window or a Names list window active. In either case you'll see this dialog box appear:

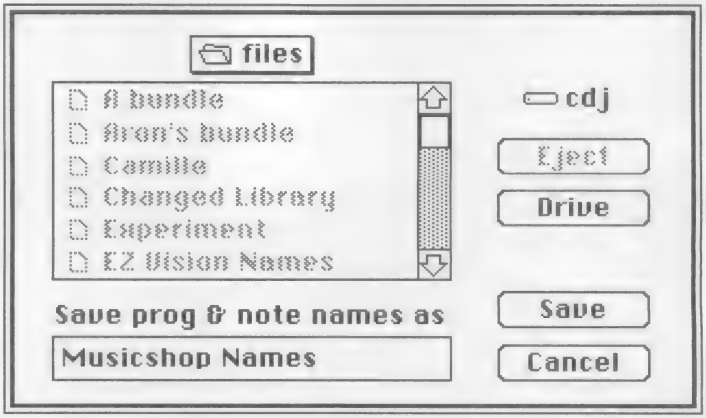


Figure 12.5: Saving Program and Note Names as "Musicshop Names"

Opening Name Lists

You can use Musicshop's **Open** command (**File** menu) to view name list files as well as sequence files. Opening name list files has no effect on the sequences you're currently working with.

CHAPTER 13: Print Preview Window

You can print any number of tracks in standard music notation. Printing is only available when you are in Notation View in the Edit window. Musicshop will automatically add an ending barline at the end of the track.

Printing Notation

Use the Print Preview window to see what your document will look like before you send it to the printer. You can also use this window to add a title, comments, and author name, and change basic properties of the printed page.

You can bring up the Print Preview window two ways. First, you can select Print Preview from the Windows pop-up button while you are in Notation View:

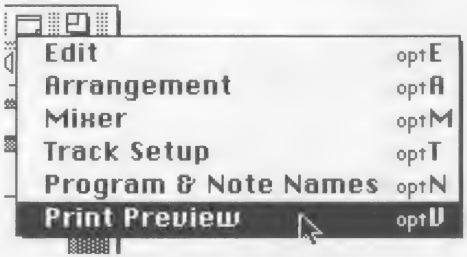


Figure 13.1: Choosing Print Preview in the Windows pop-up button

You can also choose Print Preview… from the File menu.

Figure 13.2: Choosing Print Preview from the File menu

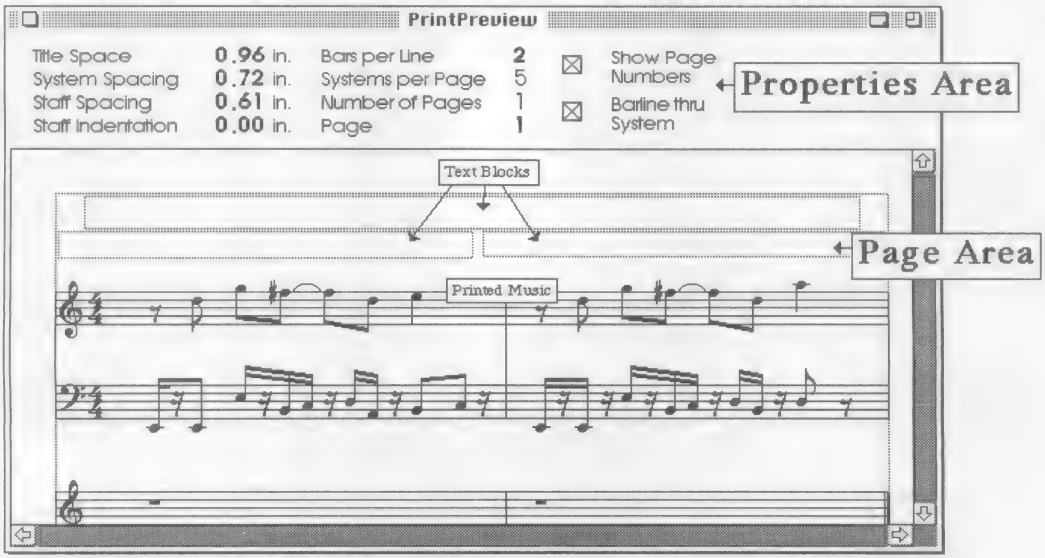


Figure 13.3: The Print Preview Window

The music shown in the Print Preview window is the same as in the Edit window. That is, only selected tracks in the Edit window will be printed.

The music will be shown in the Print Preview window as it will appear on the printed page. The music lines will break in the same place. This is unlike the Edit window, where the music will scroll continually—there are no line breaks in the Edit window.

Description of Properties

At the top of the Print Preview window, there are basic properties you can use to determine how your music be printed.

The Systems per Page and Number of Pages cannot be changed directly. Use these numbers to determine if you are satisfied with the other settings. All other properties can be edited.

Title Space

This is the amount of space between the top of the title and the top of the first staff.

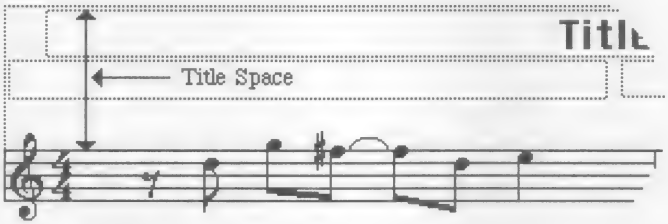


Figure 13.4: Title Space

System Spacing

A **System** is a line of music, or more specifically, a group of staves that are played at the same time. The number of staves in a system can be as little as one, or as large as 32 (if all 16 tracks are selected in the Edit window and each track uses two staves).

The **System Spacing** is the amount of space between the bottom of one system and the top of the system below it.

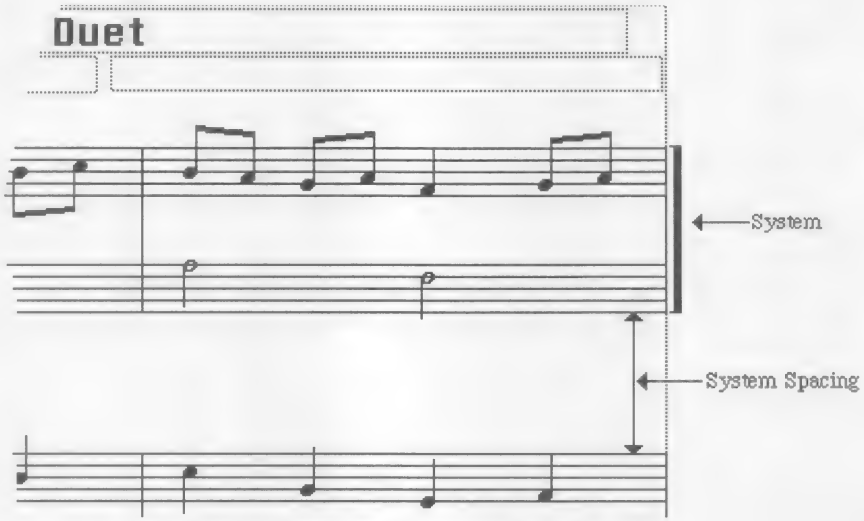



Figure 13.5: 2-Staff System and System Spacing

Staff Spacing

This is the distance between staves within the same system.

Figure 13.6: Staff Spacing

Staff Indentation

This is the distance between the margins set on your printer and the beginning and ending of each staff.

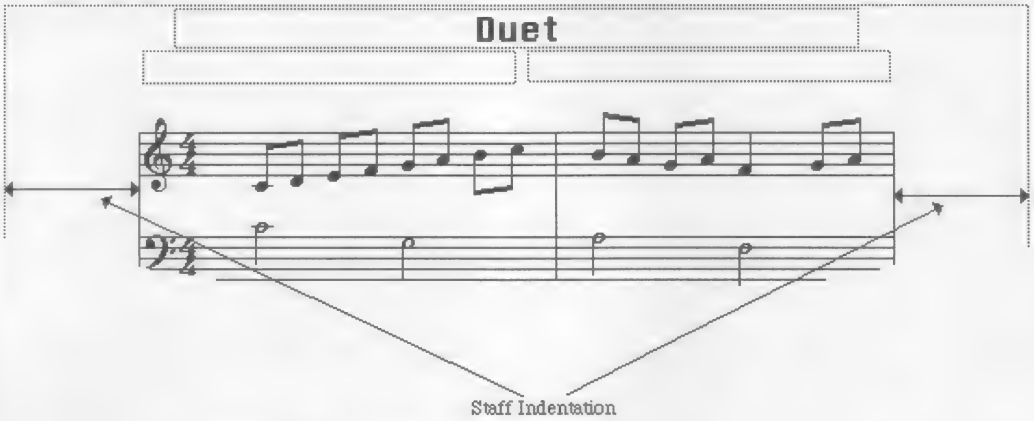


Figure 13.7: Staff Indentation

Bars per Line

This is the number of measures that will be printed for each system of music.

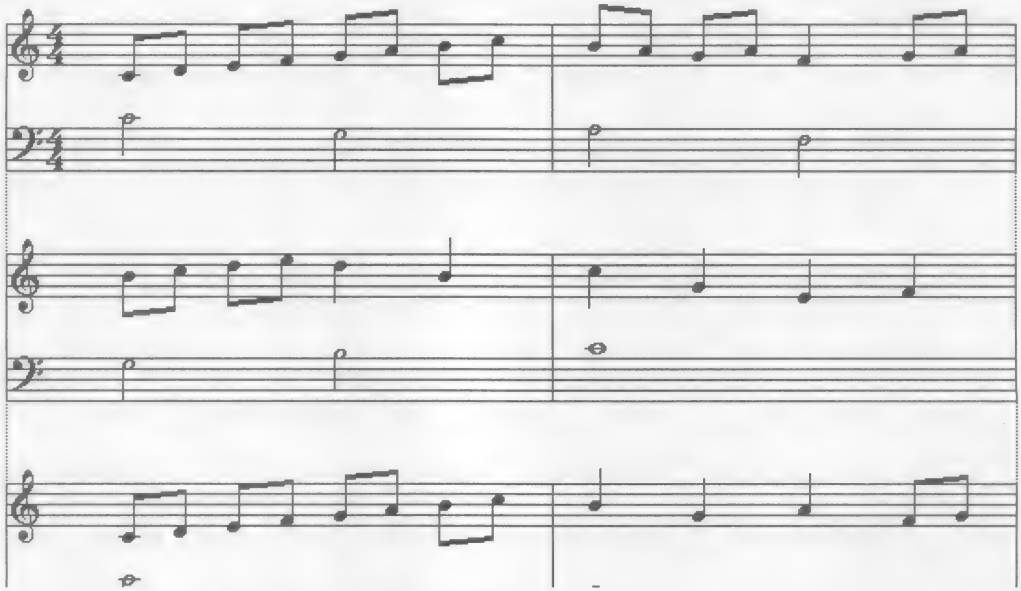



Figure 13.8: Two Bars per Line

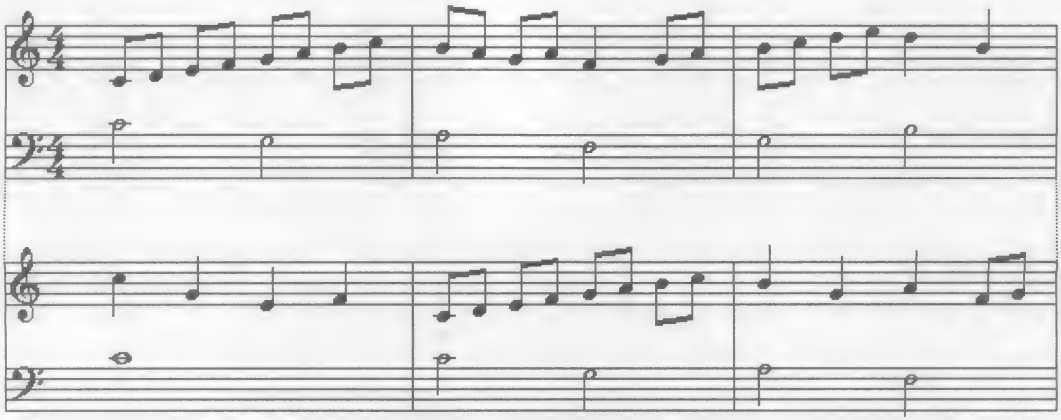



Figure 13.9: The Same music—Three bars per Line

Systems per Page

This is the number of systems that will be printed on each page. You cannot change this number directly—use it to see how changing other properties will affect the number of systems per page.

Number of Pages

This is the number of pages that will be printed if you send the document to the printer. You cannot change this number directly—use it to see how changing other properties will affect the number of pages that will be printed.

Page

This shows the page that is currently displayed. If you change this number, you will change the page that is being displayed.

Show Page Numbers

If this box is checked, page numbers will be displayed and printed in the lower right corner of each page.

If this box is unchecked, no page numbers will be displayed or printed.

Barline thru System

Checking this option will cause the barline to continue through each staff in the system. Leaving this box unchecked will cause the barline to stop at each staff. Depending on your score, this can make your music more legible.

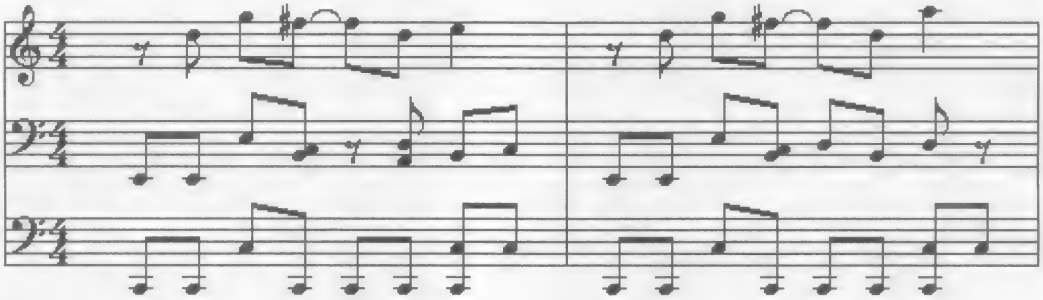



Figure 13.10: Barline thru System on

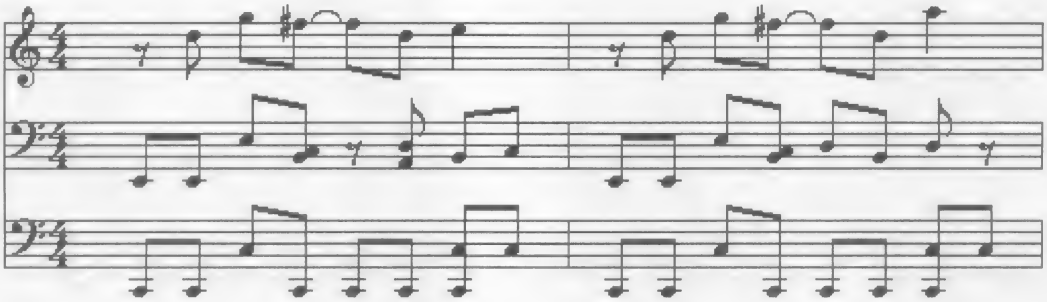



Figure 13.11: Barline thru System off

Units of Measurement

You can view all the measurements in either inches or centimeters. To change a unit of measurement:

1. **Click on the unit of measurement you wish to change.**

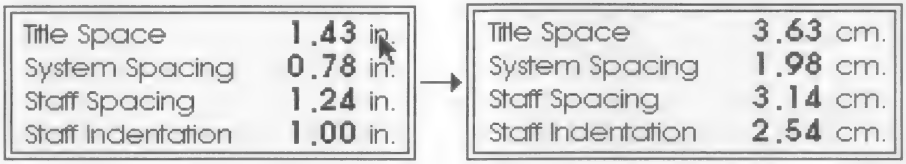

Title Space 1.43 in.
System Spacing 0.78 in.
Staff Spacing 1.24 in.
Staff Indentation 1.00 in.
Title Space 3.63 cm.
System Spacing 1.98 cm.
Staff Spacing 3.14 cm.
Staff Indentation 2.54 cm.

Figure 13.12: Changing inches to centimeters

Adding Text to a Page

There are three text blocks that you can use to add text to the top of the first page. To add text, click in one of the text blocks and type whatever you wish. These text blocks will only appear on the first page.

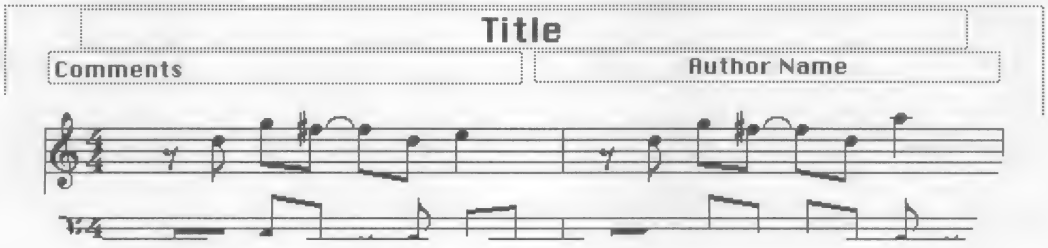



Figure 13.13: The three text blocks

Changing the Font of the Text

You can change the font of all three text blocks by selecting a font from the font menu. All the fonts installed in your System will appear in this menu.

Sending the Document to the Printer

The Print Preview window will show you what your page will look like when you print it. When you are ready to print, select Print… from the File menu. Depending on the printer you are using, a dialog box may appear asking you for more information. See your printer documentation for more information.

AppleTalk

If you are using a printer that requires AppleTalk to be active (such as a laser printer), you should activate AppleTalk in the Chooser before sending your document to the printer. While you are not printing, it's a good idea to keep AppleTalk deactivated to improve Musicshop's real-time capabilities.

Page Setup

Using the settings in the Page Setup dialog box will allow you to have greater control over how your music will print. You can use this dialog box to print landscape (wide), or print using a reduction.

To open the Page Setup dialog box, select Page Setup… from the File menu.

PART 3: Musicshop Menus

- File Menu—141
- Edit Menu—149
- Do Menu—155
- Setups Menu—159
- Help Menu—167
- Font Menu—171

CHAPTER 14: File Menu

Figure 14.1: File Menu

About Musicshop Files

In Musicshop you work with two files at a time:

- the **sequence** file

  This file contains up to 25 sequences, the Arrangement, and the Track Setup.
- the **names** file

  This file contains the Program and Note names. This is kept as a separate file so you don't use up disk space saving one for every sequence file. If the Names window is active, **Save**, **Save As...**, and **Save a Copy** will save the Names file.

If you save a file called "Musicshop Setup,", no sequences or Arrangement will be saved in this file—only the Track Setup. This file must be located in the same folder as the Musicshop application to be useful. When you start the program or choose **New**, it will automatically load the Track Setup from Musicshop Setup.

Whenever you are finished working with an Musicshop file and you want to quit the program or work with an empty sequence workspace or a different file, the file you are working on will be closed. You can also close the current file by closing the Edit Window (clicking on the close box). If you have made changes to the file which you have not saved, Musicshop will ask you if you would like to save the changes or not.

If you click **Save**, (or type Enter or Return), the changes will be written out to the file. If you click on Discard the changes will not be saved. If you click **Cancel**, the file will not be closed after all, and if you had decided to quit, or work with a new empty file or a different file, that won't happen either.

New

⌘N

New closes the currently open file (after prompting to save changes if they are unsaved) and clears all of the sequences in the Edit Window. The Edit Window becomes "Untitled", and not associated with any file on the disk. Any sequences on the Clipboard are preserved. If there is a Musicshop Setup file, the Track Setup will be loaded from that file.

If there is a names file called Musicshop Names in the same folder as Musicshop, it will open whenever you start the program, or when you choose **New**.

Open...

⌘O

Choosing **Open...** first prompts for any Musicshop file to open. If you choose a sequence file, the current file will be closed (after prompting to save changes if they are unsaved) and then the new one will be opened. If you open a names file, the current sequences will remain open.

Save

⌘S

Save saves the current sequences or names file to the disk. If the current file is untitled, you will be prompted for a file name, just as if you had chosen **Save As**. If you've forgotten which disk or folder you're saving to, use the **Save As** command instead.

Save As...

Choosing **Save As...** opens the standard Macintosh save dialog. You may locate the disk and the folder on that disk where you would like to save your file, and enter the name of the file.

If the current file is untitled, you will have to type a file name in order to save the sequences. If you are working on a file you opened or saved earlier, its name will be shown. If you enter or change the file name, or pick a different folder or disk, the new file choice will become the current file: the new name will be shown in the Edit or Program and Note Names window, and the setups will be saved along with the sequences whenever the Save command is used, or when you answer Save to the question "Save changes to (My File) ?"

Save a Copy As...

Save a Copy As... is very similar to Save As. It lets you save your sequences or names to any file at any time, without changing the current file. **Save a Copy As...** is useful for making a backup copy of what you're doing onto another disk.

Revert

Use **Revert** if you would like to throw away changes you have made to sequences or names—it will re-read the file off the disk. It's like choosing **Open...**, saying that you don't want to save changes, and then selecting the same file you were working on. After choosing **Revert**, Musicshop will ask you if you are sure you want to throw away the changes you've made.

Import...

opt O

In addition to its own format, Musicshop reads and writes files in these formats: standard MIDI files, Professional Composer versions 2.0 to 2.3 files, and Deluxe Music Construction Set (DMCS) versions 1.0, 2.0, and 2.5.

Choose **Import...** from the **File** menu to open the Import dialog box. Select a type of file to import by checking the radio button corresponding to the type of file you want. Now, select a file name from the standard Macintosh open file dialog box. When you've selected the file you want, press Return or Enter, or click the **Import** button. The file you selected will be imported into whatever sequence is displayed in the Edit window.

Importing MIDI Files

There are two types of MIDI Files: Single-track (format 0) and Multitrack (format 1). When you choose Std MIDI File in the Import dialog, both types are shown together.

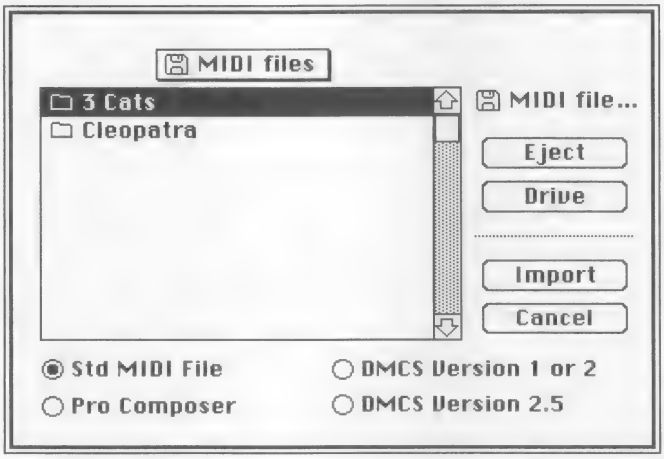


Figure 14.2: Import dialog box

Musicshop will try to import the MIDI file. If the file contains a channel that no track is assigned to, it will reassign an unused track (and it will tell you it did). If no tracks are unused it will tell you it can't open the file. If the file contains too many tracks, they will be merged together by MIDI channel (if this happens, Musicshop will tell you).

Importing Notation Files

Generally speaking, Musicshop only recognizes notes, rests, and dynamic markings. Other symbols will be ignored. (Musicshop imports Repeat signs from DMCS 2.5 and interprets the "First Ending" and "Second Ending" in the standard musical way, not the way DMCS plays them.) Professional Composer allows you much stranger tuplets than Musicshop can recognize. Musicshop will import septuplets but no higher; also Musicshop expects tuplets to be in the fashion 3:2, 5:4, and 7:4. (Professional Composer allows 7:6 and many others, some of which, such as 7:2 are not even standard musical usage). Musicshop can't read grace notes, turns, glissandos, or other such markings.

Export...

opt S

Export... lets you save any sequence or the entire arrangement as a MIDI or notation file. If the Edit window is active, its sequence will be exported. If the Arrangement window is active, the entire Arrangement will be exported.

After choosing **Export...**, the standard Macintosh save file dialog will appear, with buttons at the bottom allowing you to choose the type of file to which you would like to export the sequence. If you are exporting a Standard MIDI File you will want to choose whether it is a Single-track (format 0) or a Multitrack (format 1) file.

Figure 14.3: Export Dialog Box

Click on the Radio Button with the name of the format you want to export to. Musicshop will replace the Arrow cursor with a little dancing note cursor until it's done.

Exporting can take a lot of memory. You can help Musicshop by selecting an empty track (or one with very few notes) while exporting to a file.

Exporting Notation Files

To prepare a sequence for export to DMCS, you should make a separate copy of the sequence for exporting purposes only. To make your sequence version for export, follow these steps:

Go through your tracks and check to make sure that the parts are separated in a reasonable manner. If you've played using two hands on one instrument, then you'll certainly want to split that track apart into a left hand part and a right hand part for exporting. You can select the notes to put in the left hand part by Shift- and Command- selecting all the notes you want to be played by the left hand. After you've made the selection, then cut the selected notes and paste them to an empty track.

Also you'll want to arrange the tracks in an order suitable for an orchestral score: Woodwinds-Brass-Percussion-Strings-Voices; left hand above right hand, etc.

You also need to quantize your tracks. DMCS will print notes with values as small as 32nd note triplets. It will print triplets and quintuplets only.

Regarding Playback of Exported Files

Opcode is not responsible for playback of exported files through DMCS—it tends to ignore ties when playing back. Music will be printed correctly, within the limits of DMCS, and ties will be re-imported correctly.

Page Setup...

This will open the standard Page Setup dialog box for your printer. After you choose a new printer from the chooser, you should choose this menu item. This dialog box will allow you to make decisions about how your document will look that are specific to your printer. See your printer documentation for more information.

Print Preview

opt U

This will call and make active the Print Preview window. For more information on this window, see "Printing Notation" on page 129.

Print...

⌘P

Choosing this command will cause your document to be printed as it appears in the Print Preview window. There may be other decisions to make when you are printing. See your printer documentation for more information.

Transfer...

Transfer... allows you to pick another program to run instead. This is most useful in System 6.x when not running MultiFinder—it lets you go directly to another program without waiting for the Finder to start up.

If you pick **Transfer...** in MultiFinder, Musicshop will start the program you select, but Musicshop itself will keep running.

Quit

⌘Q

Quit closes the current file (which prompts you to save changes if you haven't, as previously described). It then exits to the Finder.

CHAPTER 15: Edit Menu

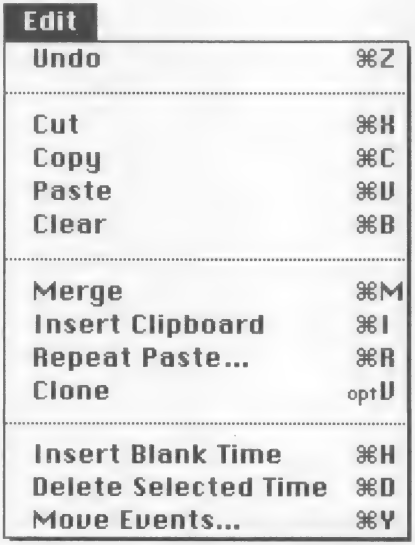


Figure 15.1: Edit Menu

Undo

⌘Z

Undo reverses the result of the last editing or recording function performed. The command to be undone is shown as part of the **Undo** menu command. It changes the affected sequence to be the way it was before the action.

The **Copy** command does not affect Undo. If, for example, you record over a track, decide that you liked the track you recorded over, and furthermore decide that you like what you just recorded as well, you can copy the new track, choose **Undo Record** from the **Edit** menu, and still be able to paste what you put on the clipboard (the new track) to another track.

Redo

After undoing a command, you can always redo it: the menu item becomes **Redo**. If you accidentally erase a note, **Redo** will bring it back. You can switch back and forth between the edited and the original versions—this way you can compare both versions and choose the one that you want.

The Clipboard

When copying or cutting events, the Start Edit point becomes the beginning of the Clipboard. If you select a time from 2•1•0 to 3•1•0 using the I-Beam cursor, and that time has one note in it at 2•2•240, then when you Cut it to the Clipboard, it will be at 1•2•240 on the Clipboard. The length of the Clipboard is the time from the Start Edit point to the End Edit point.

Cut

⌘H

The **Cut** command copies the selected items in the currently active window to the clipboard, and then removes them from the window. It is the same as using **Copy** followed by **Clear**.

If one or more events are selected in any of the selected tracks, **Cut** will remove them from the tracks and then place the events onto the Clipboard. The Start Edit point becomes the beginning of the Clipboard—the length of the Clipboard is set as the amount of time from the Start Edit point to the End Edit point.

Cut does not affect the timing of a section cut in an editing window; it doesn't remove time; it only removes events.

Copy

⌘C

Copy duplicates the selected items in the currently active window to the clipboard. The window remains unchanged.

If one or more events are selected in any of the selected tracks, **Copy** will copy the events onto the Clipboard. The Start Edit point becomes the beginning of the Clipboard—the length of the Clipboard is set as the amount of time from the Start Edit point to the End Edit point.

Paste

⌘U

The **Paste** command copies the items from the clipboard to selected locations in the currently active window.

The selection and time on the Clipboard replace the currently selected track's events, starting at the Start Edit point. Any events in the selected track that occur in the paste region will be removed.

Clear

⌘B

Clear removes the selected items from the active window, but does not affect the clipboard. If you clear a a number of notes, they are deleted and the time they filled is left blank—**Clear** doesn't affect time, only selected events.

If one or more events are selected in any of the selected tracks, **Clear** will remove them from the tracks.

Merge

⌘M

Merge adds (combines) the contents of the clipboard with the events that occur after the cursor position. It does not insert time, only events, so the timing of a track will be unaffected. For example, suppose you select the time from bar 1 to bar 2 and **Copy** it to the Clipboard, then you move to the start of bar 2 and click to set an Insertion Point. If you now choose **Merge**, you'll get the notes copied onto the Clipboard from the first bar pasted with (merged) the notes in the second bar.

Insert Clipboard

⌘I

Insert Clipboard pastes the contents of the clipboard, both the time and event information, at the point indicated by the insertion point position. This adds the amount of time that the clipboard occupies to your track, and moves all events after it that much later. The track length is increased.

Repeat Paste

⌘R

Repeat Paste makes several consecutive copies of the Clipboard, and then Pastes, Merges, or Inserts those copies over, with, or into the selected tracks. Be very careful when setting the Start and End Edit points before copying the events onto the Clipboard in the first place, because this determines how far apart each copy is spaced.

You may either specify the exact number of times you want the Clipboard to repeat, or you may specify the amount of time. By selecting a region of time before choosing this command, Musicshop will compute the number of repetitions to fill this time selection.

If you want the selection on the clipboard to fill a certain amount of time, click on the button next to "to fill", then enter the necessary numbers for the time and meter. You can also specify whether or not you want to Paste over, Merge with, or Insert the contents of the clipboard into the track; click the button next

to one of the choices to select it. (Please see above for more details about **Paste**, **Merge,** and **Insert**.)

Clone Note Name List

The **Clone** command is used in the Program and Note Names window exclusively. If you copy and paste a program or note name list to another instrument and make a change to the original, the change will also take place in the pasted file. The cloning process will enable you to create a separate list of the same names that will not be affected by edits to the original. Click on the name list selector dot and choose **Clone**.

Insert Blank Time

⌘H

Insert Blank Time places an amount of blank time (empty time, no events) beginning at the cursor position, for the amount of time selected with the cursor. All events occurring during or after the selected time are moved later by the amount of time being inserted.

Delete Selected Time

⌘D

Delete Selected Time deletes the selected amount of time for any tracks that are selected. It deletes all MIDI events occurring in this time range, and moves all events after the selected range to an earlier position in the track.

Move Events...

⌘Y

Move Events... opens a dialog in which you enter the amount by which all selected events are to be moved. You may either pick earlier or later and the number of bars, beats, and units (you may also choose a time signature to answer the question "Bars and Beats of What?"), or you may pick the absolute track time to which the earliest event is to be moved. (All other events will be moved the same amount—not to the same place).

You will not be able to enter a time which would move any event to before the beginning of the track.

Toggle between earlier and later by clicking on the bold-faced word settings. Click on the Bar, Beat, and Unit settings to change them as well. Press OK when you're finished, and Musicshop will move the notes. To move selected events to a certain point in the track, select "to" and then enter the time at which the earliest event should occur.

To move selected events later in the track, select "later" and then enter the amount of time (of a specified meter) that you wish to move the selection later in the track.

To move selected events earlier in the track, click on "later" to change it to "earlier", and enter the amount of time (of a specified meter) that you wish to move the selection earlier in the track.

CHAPTER 16: Do Menu

Figure 16.1: Do Menu

Quantize Selection

⌘W

There are two independent types of quantization in Musicshop: Play Quantize, which occurs in real time and does not change your track data, making it easier

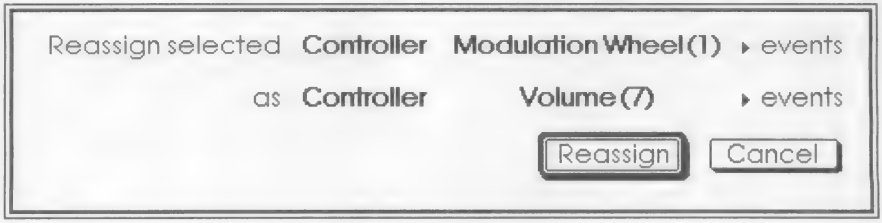
to experiment with different settings; and Edit Quantize, which does permanently quantize your data.

The Quantize command tells Musicshop to "permanently quantize the selected notes now". The quantization resolution is set in the Command Quantize area in the Edit window. Selecting one or more notes in one or more tracks in the Edit window and choosing this command will quantize the note or notes to the resolution displayed in the Command Quantize pop-up menu. See *Chapter 6: Quantization,* for details. If Quantize Durations is checked in the Setups menu, the durations of the notes will also be quantized.

Reassign

opt Y

Reassign allows you to reassign controller events, such as volume or modulation, to other controllers. Reassign events by selecting the events in the Strip Chart with the I-Beam cursor, choosing this command and then using the pop-ups to reassign the data. You can edit text that appears in bold with MouseArrows or a pop-up, and you can click the selector triangle next to the word "events" to display a pop-up menu of all events.



Tip: Some dialog boxes in Musicshop, like the Reassign dialog box shown above, can be moved. To move a dialog box like this one, hold down the option key on your Macintosh keyboard, and click in a white area of the dialog box. Now drag the dialog box to the position you like.

Play from Selection

⌘spc

Play from Selection plays the current sequence from the insertion point or beginning of selection. Just select notes in the Edit window's Piano roll, or click a sequence block in the Arrangement window, then choose **Play from Selection**.

Play Selection

optspc

Play Selection plays only the notes (and other MIDI events) that you selected. This is a useful command for extracting parts from a sequence.

Jump To Selection

⌘J

Jump to Selection scrolls the Edit window (in time, not in pitch) to display any items you selected prior to changing the display. The magnification will not change.

Select All

⌘A

Select All selects all of the events in the currently displayed track, all sequence blocks in the Arrangement window, all the faders in the Mixer, or all program name lists in the Names window.

Select All Tracks

⌘T

Select All Tracks selects all the tracks in the current sequence. If you're editing sequences and you select all tracks, any edits of time will affect all the tracks selected.

Zoom to Fit

opt Z

Zoom to Fit zooms all recorded notes in horizontally and vertically so they fit in the Edit window screen. If the Arrangement window is frontmost, **Zoom to Fit** zooms in on all sequence blocks so they fit the screen.

Subscribe and Unsubscribe

opt O
opt U

The **Subscribe** and **Unsubscribe** menu commands are discussed in detail in *APPENDIX B: Using Galaxy*.

CHAPTER 17: Setups Menu

Figure 17.1: Setups Menu

Replace, Punch, and Overdub

opt R
opt P
opt D

These are Musicshop's three recording modes. See "Real Time Recording" on page 34 for an explanation of the differences between the three modes.

Wait for Note and Countoff

opt W
opt C

These options tell Musicshop whether to wait for a note to begin recording or whether to begin recording with a countoff of a number of bars before the Start point. When beginning to record with **Wait for Note** checked, the Counter will not move until a note is played or the **Start** button is clicked. When **Countoff** is checked, the Counter will start moving immediately when beginning to record, but it will begin a number of bars before the Start point. Anything played before the Start point will not be recorded.

When you choose **Wait for Note** or **Countoff**, or click on any transport control, the Status bar will show a note if you are in Wait for Note mode, or the number of bars of Countoff if you are in Countoff mode. Set both Wait for Note and Countoff in the Status bar. See *Chapter 5: Recording Features and Tips* for more information about these commands and how to set them.

Loop Record

⌘L

This puts Musicshop in **Loop Recording** mode, but it does not start loop recording until you click the **Record** button. The **Record** button will change to the **Loop Record** button.

In Loop Recording mode, Musicshop will turn off External Sync and Countoff modes, and will not display the Start or Stop Record points in the Status bar, because loop recording always starts at the beginning of a sequence. For more on loop recording, see *Chapter 5: Recording Features and Tips*.

Countoff in Play

When **Countoff in Play** is checked, clicking on the **Start** button will start a number of bars before the Start point, instead of starting right at the Start point. See Chapter 5 for more on Countoff.

Stop at Punch Out

When **Stop at Punch Out** is checked, the Counter will stop at the Stop Record point; when it is unchecked, Musicshop will stop recording, but the Counter will continue, and the sequence will continue playing.

Keyboard Thru

If Keyboard Thru is checked, everything you play on your controller keyboard which goes into the Macintosh's MIDI IN will be sent back out the MIDI OUT on the channel that the current track is assigned to. If it is not checked, you may not hear yourself as you record, at least not on the same sound that the track you are recording will play back on. Therefore, Keyboard Thru should be checked all the time.

Turn Off Stuck Notes

!

If, for any reason, your synthesizer hears a Note On without hearing a Note Off, the note will be "stuck" on. Choosing **Turn Off Stuck Notes**, or just typing an exclamation point (!) will silence everything on all channels. It takes a few seconds: if your interface has MIDI OUT lights, they'll be on solidly until it's done.

External Sync

⌘E

If this is checked, Musicshop will "slave" to an external MIDI device like a drum machine or another sequencer. To play or record a sequence synced to an external device, first click the Record or Start button. Then, start the external device. Musicshop recognizes the Song Pointer message, and will start the sequence at the proper point to synchronize with the other device. If you are

using both the Modem and Printer port, you should be sure that the External Sync Port chosen in the MIDI Setup dialog is the one to which your device is connected.

If you have an external device which you would like to "slave" to Musicshop, you should *not* check **External Sync**. You should check the Send Clock box inside the MIDI Setup dialog, described below.

Musicshop will not synchronize directly to SMPTE time code, MIDI Time Code, or Direct Time Lock information; if you need this capability, you should use Vision, Musicshop's "big brother" program.

Metronome...

⌘K

Figure 17.2: Metronome Dialog Box

The **Metronome...** dialog box lets you control Musicshop's metronome, which clicks the beats for you while you record or play. You can select whether you'd like to use the Macintosh internal click, or to assign MIDI notes for the clicks. It's generally better to assign MIDI notes, because you have much more control over the sound. (Because of hardware limitations, you can't use Internal Click on certain Macintosh models unless you are using the MIDI Manager.)

In order to use an assigned MIDI note as the metronome, click the button to the left of "MIDI note" and then select the Channel, Note, Velocity and Duration by clicking on the values and using either MouseArrows or the Macintosh keyboard. If you have entered note names for your drum kit, these will be offered for you to choose from.

If Click in Record is checked, the metronome will sound while recording; if Click in Play is checked, it'll sound while playing.

MIDI Setup...

⌘U

MIDI Setup... allows you to specify which Macintosh serial ports are used, and what the frequency of the MIDI interfaces attached to each port are. It also lets you control use of the MIDI Manager and syncing options for the ports.

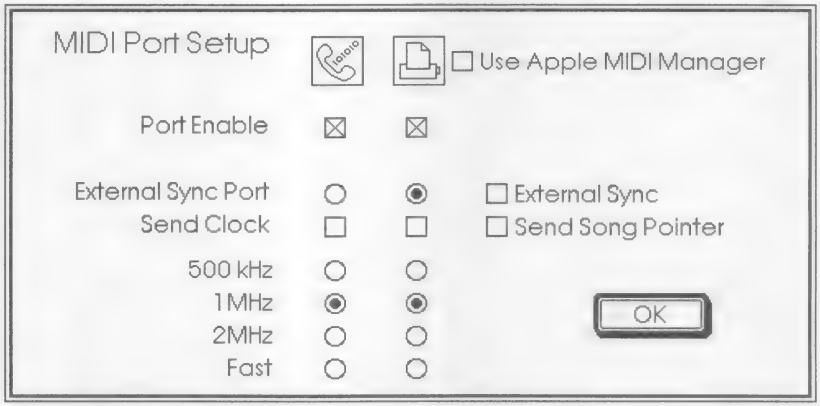


Figure 17.3: MIDI Setup dialog box

At the top of the box, you can choose whether or not to use the MIDI Manager, which is presented in more detail in Appendix A, at the end of this manual. Remember that if you are using more than one MIDI program, they must all use the MIDI Manager, or none of them may use it—it is not possible for some to use it and others not.

There are separate columns for both the Printer and Modem ports. If you have a MIDI interface attached to either port, check the Port Enable box. If you don't, or if that connection is switched to a "thru" position intended for a modem or AppleTalk, you definitely should *un*check it. This box is where you say you'd like to use the port for MIDI: if AppleTalk is using the Printer port, you won't be prevented from choosing the Printer port, but when you exit the dialog, a box will alert you that you can't actually use the Printer port.

If you are using both ports, you may pick either one as the External Sync Port. (If you are only using one, that one will at least temporarily be the External Sync Port.) The External Sync checkbox lets you set the same function as the **External Sync** command in the **Setups** menu.

To slave a device on either port to Musicshop, check the Send Clock box for that port. If you aren't synchronizing a device to Musicshop on a port, you should definitely uncheck Send Clock for that port. Normally, you'll want to check Send Song Pointer, unless you're connecting an exceptionally old or unsophisticated drum machine. If Send Song Pointer is unchecked, and you start a sequence playing in the middle, Musicshop will wait until the beginning of the next bar (if you're not starting exactly on a bar), and start the external device at that point.

The buttons at the bottom should be matched to the frequency of the interface. Most interfaces have a frequency of 1 MHz, so this is the default. Some interfaces have a "Fast" setting, and you can set Musicshop to "Fast" as well—this setting may have better performance in some situations, but it is not as reliable as 1 MHz for every situation.

Preferences

Selecting Preferences... will bring up the Preferences dialog box. Most of the items in the Preferences dialog are self-explanatory, and most control functions in the Edit window.

Figure 17.4: Preferences Dialog Box

Auto Scroll

Setting **Auto Scroll** causes the Edit and Arrangement windows to automatically scroll when the notes being played reach the end of the screen, no matter what level of zoom you are in. If you're playing the arrangement, the Edit window will switch the display of sequences as each one is played.

Audible Feedback

When **Audible Feedback** is checked you can hear any note that you click on in the Edit window.

Show Bouncing Ball and Show Vertical Line

Show Bouncing Ball and **Show Vertical Line** let you pick the Counter indications that work best for you. You can choose both if you want.

Import/Export Dynamics

Import/Export Dynamics allows the transcription process to interpret and put dynamic markings in notation files.

Hide Windows in MultiFinder

Hide Windows in MultiFinder causes all of Musicshop's windows to disappear when you switch to another application in MultiFinder or System 7. It is especially useful if you are using MultiFinder on a classic-sized Macintosh screen, because the standard location of the Control Bar covers up much of the desktop, including your start-up disk's icon. This will not affect the way other applications work under MultiFinder or System 7.

Option Zoom Font Size

Option Zoom Font Size controls the way Musicshop draws Notation View when you are zooming using the option key. If this item is checked, then the font size will change when you use the option key to zoom. If it is unchecked, the font size will not change.

Middle C

Middle C = C3 (Yamaha) or **C4 (Standard)** allows you to choose whether middle C (MIDI note number 60) is displayed as C3 or C4.

Favorite Controls

Favorite Controls allows you to choose which controllers will be directly accessible in the Strip chart. Clicking on the selector triangle will produce a pop-up of all 128 controllers from which you can make your choices.

After selecting a control, you need to restart Musicshop before the change goes into effect.

Set Colors

As discussed in "Assign Colors to Tracks" on page 116, Musicshop lets you use color to distinguish the sixteen tracks if you have a color monitor. You set the color for each track in the Track Setup window, and choose from a palette of sixteen colors. The **Set Colors** command lets you edit the colors themselves, and decide which colors you want in your palette.

You can choose **Set Colors** only if you are using a color monitor with at least 16 colors, otherwise the command will be grayed out and inaccessible. **Set Colors** opens a dialog box with 16 blocks of color in a line. To edit a color, just click on it: the standard Macintosh "color picker" will open, letting you find the color you want.

Quantize Durations

During recording, you may hold notes longer than you actually intend to record them. This is because most types of sounds fade out, and your finger may be resting on a key although you can no longer hear anything. This also occurs frequently when recording MIDI signals with a guitar. If the string is still vibrating slightly, Musicshop may record the signal even though the sound is inaudible.

If Quantize Durations is checked, you can use Quantize Selection to fix this problem. It will set the duration of each note to the closest multiple of the resolution chosen in the Quantize menu pop-up. Experiment with it. It will work well for most sounds, and you will probably like to keep it on most of the time. However, you might like to turn it off for some sounds that don't fade, like an organ.

CHAPTER 18: Help Menu

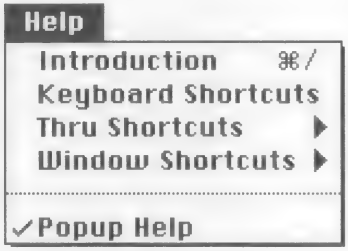


Figure 18.1: Help Menu

Introduction

⌘/

The Introduction tells you about Musicshop's on-line help. If you hold the Command, Option, and Shift keys down as you click on almost any feature or command in any Musicshop window, you'll see help text regarding what you clicked on.

Thru Shortcuts

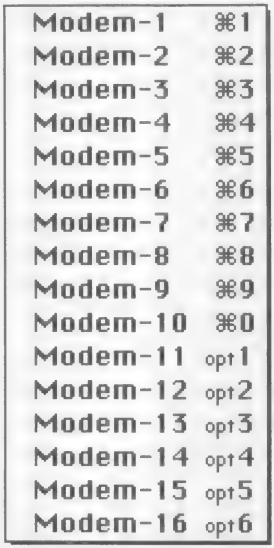


Figure 18.2: Thru Shortcuts Submenu

Thru Shortcuts displays a submenu showing that the command keys 1 thru 0 select each of the first 10 tracks as the current track. Option-1-6 will select tracks 11-16.

Window Shortcuts

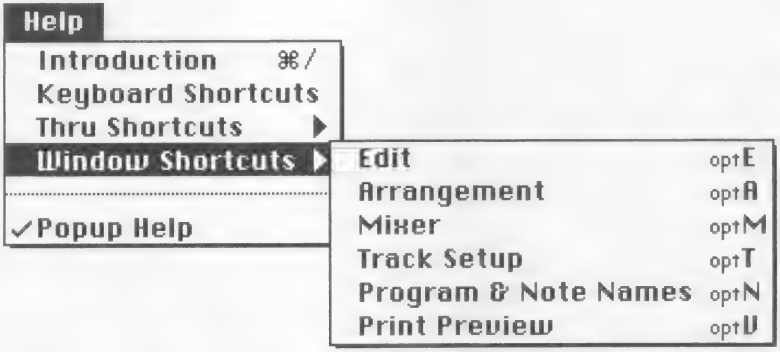


Figure 18.3: Window Shortcuts Submenu

Window Shortcuts displays a submenu showing the keys to type to open or bring to the front an Musicshop window. This menu is also accessible from the title bar of any window.

Pop-up Help

If you check **Pop-up Help** on-line help text will be displayed only as long as you hold down the mouse button (remember, just Command-Option-Shift-click on a feature or command to display help text). If you don't check **Pop-up Help**, the help text will remain on the screen until you click the mouse button again.

CHAPTER 19: Font Menu

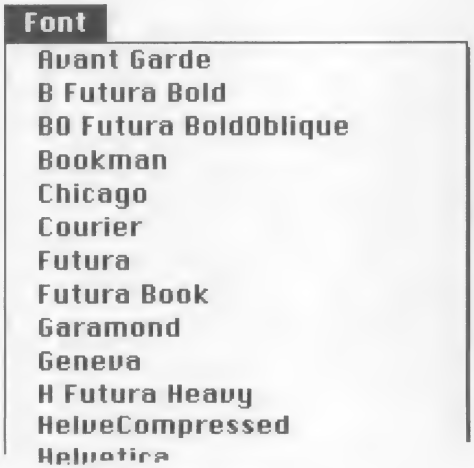


Figure 19.1: The Font Menu.
Your Fonts may be different than the ones shown here.

The Font menu is only available when the Print Preview window is active. The items in this menu are the fonts available in your system. See "Adding Text to a Page" on page 137 for more information on using the Font menu.

PART 4: Appendices

- The MIDI Manager—175
- Using Galaxy—179
- Advanced MIDI Terms and Concepts—187

APPENDIX A: The MIDI Manager

Note: The MIDI Manager is a software driver from Apple Computer. It is not necessary to use the MIDI Manager to use Musicshop, but may provide some advantages.

Musicshop is compatible with the MIDI Manager from Apple. There are four advantages to using the MIDI Manager:

- MIDI Manager allows several applications to simultaneously share the Macintosh MIDI ports and timing capabilities. This lets you play an Musicshop sequence, for example, while you send patches from Galaxy.
- Applications can be connected together, allowing you to perform operations like recording patches from Galaxy into Musicshop tracks.

NOTE: One possible disadvantage of the MIDI Manager is that MIDI Manager uses more of your Macintosh's computing power, and Musicshop uses quite a bit itself. You may find that you don't want to use the MIDI Manager on a Plus or SE. On faster computers (Macintosh II-class, SE/30, or accelerated Plus or SE), the new capabilities it provides can be extremely useful.

Installing the MIDI Manager

Installing MIDI Manager is simple:

1. **Copy the files MIDI Manager, Apple MIDI Driver and PatchBay Help into your System Folder.**
2. **Copy the application PatchBay anywhere you like.**
   If you don't use MultiFinder (or just prefer to use a DA instead of an application), you should install the PatchBay DA into your System.
3. **Restart your computer.**

Using PatchBay

Use PatchBay to tell MIDI Manager which applications you'll be using with it and the interfaces they're connected to. To use MIDI Manager with Musicshop, follow these steps to open PatchBay. (These steps apply to any Opcode application):

1. **Open Musicshop.**
2. **Choose MIDI Setup (Setups menu), and check Use Apple MIDI Manager.**
3. **Open PatchBay (either the application or the DA).**

NOTE: PatchBay has on-line help—at any time you can choose **About PatchBay** or **Help** for more information.

In the PatchBay window, you'll see two large icons: the application's icon and an icon for the Apple MIDI Driver.

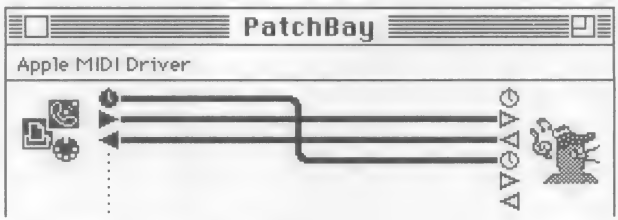


Figure 20.1: PatchBay Window

You can click on the icons, arrows, and clocks to see what each one is. PatchBay displays all the applications and drivers currently running. The Apple MIDI Driver is the icon for the MIDI interface(s) connected to your Macintosh's serial port(s), where your MIDI devices are connected to the interface.

Next to the application or driver's icon are smaller icons, triangles and clocks. The triangles are input and output *data ports*. The clocks are *time ports*. You can click on these smaller icons to see exactly what they are, too:

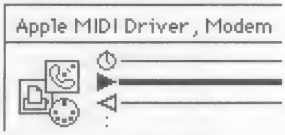


Figure 20.2: MIDI Driver Icons

> **NOTE:** You can tell whether a data port is an input port or an output port by the direction of the triangle: if it's pointing away from the application or driver, like the highlighted one in the above illustration, it's an output port; if it's pointing into the application or driver, it's an input port.

PatchBay displays the MIDI and timing connections between the applications and drivers as cords connecting ports. In the previous example, there are connections from the output of the Apple MIDI Driver (or the output of your MIDI devices) to Musicshop's MIDI In, from Musicshop's MIDI Out to the input of the Apple MIDI Driver (the input of your devices).

To set up the Apple MIDI Driver for your interface(s):

1. **Double-click on the icon for the Apple MIDI Driver in the PatchBay window.**
2. **Check the Port Enabled check boxes of the Modem and Printer ports you are using.**
3. **Set the Interface Type to 1MHz for most interfaces (your interface manual will tell you if you need to set this differently).**
4. **For now, set the Time Code of your ports to none.**

Musicshop has six ports. There are data ports in and out for Modem and Printer (regardless of whether you are actually using the port). The two time ports are

for sync input and output: the upper one is an output, and the lower one is an input. You can always see which is which by clicking on them.

You have to hook up the application's data ports to the Apple MIDI Driver's data ports in order to send and receive MIDI. To do this, just click on one of the ports and drag across to the port you want to connect it to. If you are only using one port, you can hook both of Musicshop's or Galaxy's Modem and Printer outputs to the Apple MIDI Driver port you are using.

Musicshop remembers the last things its ports were connected to, and automatically re-connects them when you start it up.

APPENDIX B: Using Galaxy

You can use Musicshop's Program and Note Names window to establish a communication link with Galaxy, Opcode's universal librarian, so you can automatically view programs by name, not just by number—without entering your own names in the Program and Note Names window.

Musicshop and Galaxy work together through a feature set called "Publish and Subscribe." This allows Musicshop to display program names retrieved from Galaxy bundles. If you are using Galaxy to store your instrument sounds, you can automatically access the Galaxy files, because they are published automatically.

Subscribe to Names in Musicshop

Go to the Program and Note Names Window

You subscribe to Galaxy bundle or bank name lists in the Program and Note Names window. Choose the name list corresponding to the appropriate channel and the device's current working state, and indicate the numbering scheme you want. You can view the name lists you subscribed to or copied into Musicshop by double-clicking the Note or Program Names selector dots.

When you subscribe to a bundle, you establish a dynamic communication link that allows Musicshop to continually update name list files in response to

changes you make in Galaxy. You may break this link at any time, yet still save pre-existing name list files, which remain available to Musicshop.

1. **Choose Program & Note Names from the Windows pop-up.**
   The Program and Note Names window will appear.

2. **Select all of the channels that are connected to devices in your bundle by clicking the selector dots in the Program Names column. Drag over contiguous dots or Shift-click discontiguous ones. The dot changes into a triangle to show that the channel is selected.**

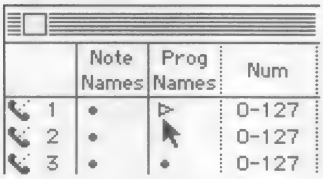


Figure 21.1: Click Program Selector Dot

3. **Choose Subscribe from the Do menu.**

NOTE: If you don't click a selector dot the, **Subscribe** and **Unsubscribe** commands are grayed out and inaccessible.

---

4. **Click the directory button (above the list of files) in the dialog box to navigate to the folder you saved your published bundle in.**
   In common Macintosh fashion, the correct folder will open next time you use this dialog box.

5. **Select the bundle you want to subscribe to, then click the Subscribe button.**

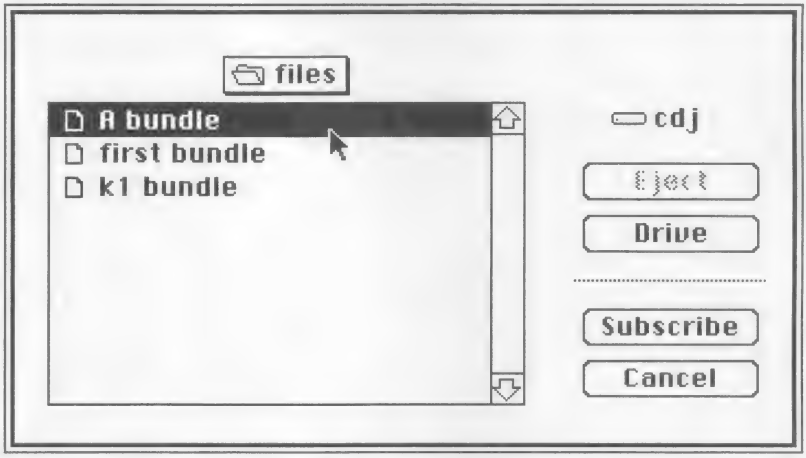


Figure 21.2: Subscribing to a Bundle

The Subscribe dialog box closes and you now see the name of the published bundle in the rightmost column of the Program and Note Names window for all channels you selected.

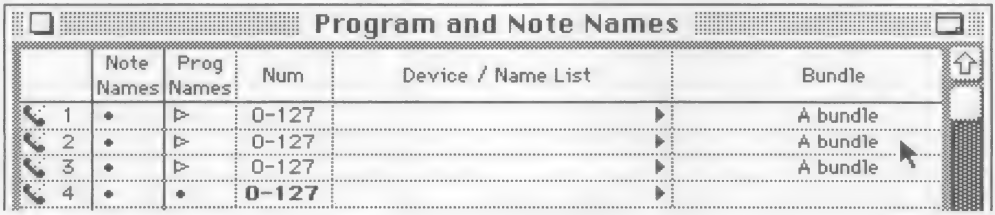
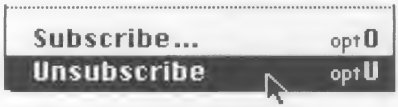


Figure 21.3: The Published Bundle Name Appears

You can cancel a subscription by first clicking the appropriate selector dot in the Programs column, then choosing **Unsubscribe** from the **Do** menu, or typing Option-U.



Unsubscribing won't remove pre-existing names in Musicshop—but Musicshop won't be able to update any changes you subsequently make in Galaxy. Notice the bundle name disappears but not the name list information. You haven't thrown anything away but you've broken the communication link.

Choosing a Name List

You can either choose program name lists from a menu derived from Galaxy, or you can create name lists yourself (see "Creating Your Own Program Name Lists" on page 122).

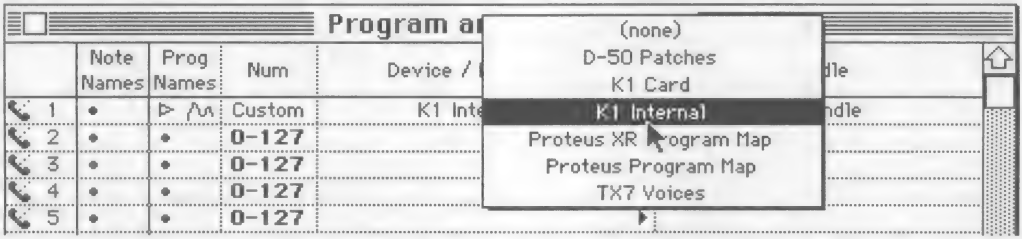
Click the selector triangle in the Device/Name List column to display a pop-up menu of all the possible name lists in all the devices either you or Galaxy entered.

For each channel, you need to choose the name list that corresponds to the name list (set of programs) you're actually working with in your studio. This enables Musicshop to display the right names. If you don't notify Musicshop that, say, the DX7II is set to Voice mode, Musicshop might display program names from the Internal Performances list rather than the Internal Voices list. You'll end up looking at a bunch of program names that have nothing to do with the actual program change messages you send to your device.

NOTE: The name list pop-up only determines what names Musicshop is going to display, it doesn't affect actual program changes at all, or cause the device to interpret program changes one way or another.

To choose an appropriate name list:

1. **Click on the triangle in the Device/Name List column to display a pop-up menu of all the possible name lists in all the devices entered in your Galaxy System Configuration dialog box.**



If your MIDI device contains only one list (set) of programs, you'll see one name list for it. Probably, though, your device has multiple name lists (over half the devices Galaxy supports do).

2. **Choose the name list that corresponds to the working state of your device.**

   For example, for the K1 you'd choose internal or card; for the DX7II you'd choose voice mode or performance mode.

Again, choosing a name list only informs Musicshop—it doesn't put the device in that mode.

NOTE: It's up to you to know your MIDI device, and to know which name lists correspond to which of the device's states. You'll find this information in your device manual—if you can't find it in the manual, contact the device manufacturer or your dealer.

Remember that MIDI devices define patch types and organize patches depending on the manufacturer's design. For example, your D10 is going to respond to program change messages differently than your Proteus, and it's going to make unique correlations between its current working state and its reaction to data. Different MIDI devices cause Galaxy to generate name lists in different ways.

Examples of Name Lists

If you're interested, read the following brief examples of how six devices organize patches, patch types, and respond to program messages differently—and consequently, what your Musicshop name list choices are. Hopefully these cover the majority of the organizational methods you'll run across.

Yamaha FB-01: The FB-01 has seven voice banks of 48 voices (two of which contain user-programmable patches) and one configuration bank. Only voices are selectable by program change messages. Program change messages 0-47 select voices 1-48 within the current bank. You need to tell Musicshop, for each MIDI channel being played by the FB-01, not only that the FB-01 is playing on that channel, but *which voice bank* contains the current patch and the other patches selectable by MIDI program change messages.

Kawai K1: You can set the device front panel to one of two modes, either internal or card. If it's in internal mode it can access internal single patches or internal multi patches; in card mode it can access card singles or card multis. Choose the name list in Musicshop's Device/Name List pop-up that corresponds to the mode; otherwise you'll see program names in Musicshop that have nothing to do with what's actually available to your device. All four patch types respond to program change messages, so there are name lists for **internal** and **card**.

E-mu Proteus: The Proteus only has one name list because, while the patch type "presets" responds to program changes, they don't respond *directly* to them—every program change message is interpreted by the Proteus' program map patch. Choose the **program map** name list from the pop-up menu in Musicshop. You'll notice that Galaxy renumbers the name list in a "custom" manner, since the setup of the program map might cause the MIDI program number to no longer correspond to the Proteus preset number.

For example:

MIDI program 0 —> Proteus preset 200 "Piano"

MIDI program 1 —> Proteus preset 201 "Sax &Vibes"

In this case, remember that Musicshop will show you the preset number (200), not the MIDI program number. (If you'd rather see the MIDI number, you can do so in the Name List window.)

Korg M1: The M1 has two front panel modes: program mode and combination mode. In combination mode, combinations are selectable by program change messages on the global channel, and programs are selectable by program change messages on the channels on which programs are playing. In program mode, only programs are selectable. In all cases, patches are selected from the same bank (internal or card) as the current patch. Since all four patch types respond to program change messages, there are name lists for **card combinations**, **card programs**, **combinations**, and **programs**.

Yamaha DX7II: You can set the device front panel to one of two modes: either voice mode or performance mode. When it's set to voice mode it can access internal voice patches and cartridge voice patches. When it's set to performance mode it can access internal and cartridge performances. (Notice this method is the reverse of how the K1 organizes and accesses patches.) Choose the name list in Musicshop's pop-up that matches how your device is set, otherwise you'll see program names in Musicshop that have nothing to do with what's actually available to your device. All four patch types respond to program change messages, so there are name lists for **voices** and **performances**.

Roland D-10: You can set the device front panel to one of three modes: performance mode, multitimbral mode, or rhythm mode. When it's set to performance mode it can access patches (a patch type). When it's set to multitimbral mode it can access timbre patches. (Tone patches are included in both patches and timbres, and so are accessible in either performance or multitimbral modes.) In rhythm mode the device can access system and setup patch types. Choose the **patches** name list from Musicshop's pop-up menu when you're in performance mode. Choose the **timbre** name list when you're in multitimbral mode. You don't need to worry about what happens in rhythm mode because system and rhythm setup patch types don't respond to program change messages.

APPENDIX C: Advanced MIDI Terms and Concepts

Basic MIDI Channel

Some devices (usually older) do not have a separate channel on which system-exclusive messages can be communicated, so they designate one of the 16 (sometimes 32) MIDI channels to send and receive sys-ex data (page 191). This is the "basic" MIDI channel.

Device ID

Device ID is a standard term for a device's setting that uniquely identifies the device. In the same way that note information is conveyed on a specific MIDI channel, system-exclusive (patch) information usually contains a device ID specifying the device to which the patch data is directed. On some devices (usually older ones), there is a "basic" MIDI channel that also functions as a device ID (see above).

Instead of "device ID," some manufacturers may use the terms "MIDI ID," "unit ID," "unit number," "device number," "system-exclusive ID," and so on.

MIDI Events

A MIDI event is anything created by or communicated to a MIDI device. A note is the most common example of a MIDI event, but there are many more.

Other types of MIDI events include Program Change, Pitch Bend, Aftertouch and so on. In Musicshop, these MIDI events are displayed in the Edit window's Strip chart. You can "draw" (enter) controller data with Musicshop's Pencil tool, and choose from a number of operation styles. You can alter pitch bend and aftertouch, and insert program change messages wherever you like in the track.

In Piano Roll View, MIDI note events are displayed as rectangles. The vertical position of the rectangle represents the note pitch, and the horizontal length represents the duration of the note. In Notation View, MIDI note events are displayed in standard music notation.

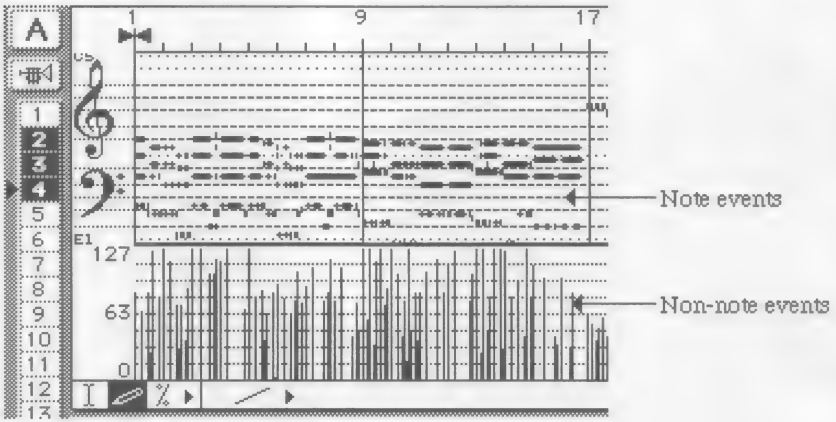


Figure 22.1: MIDI Events in Piano Roll View

Name List

In Musicshop, a Name List is a set of patch names that can be recalled by the 128 MIDI program change messages, or a set of note names. Many devices have multiple patch name lists, which correspond to multiple working modes of the device. This term is particularly relevant to information presented in *APPENDIX B: Using Galaxy*.

Program Change

A program change is a type of MIDI event. A program change event will tell your MIDI device to use a particular sound for a particular track. This is useful if you want to use more than 16 sounds in your composition, or if you want instruments to share tracks for any other reason.

For example, you may want to have a different sound for the keyboard part in the verse than in the chorus. You would probably record a program change at the beginning of each sequence. This way, every time you play from the beginning of the verse or chorus, Musicshop will automatically set your MIDI device to play the proper patch.

You can usually record program changes three ways. Most master keyboards allow you to send program changes, so you can record the program change while you record the track in real time.

You can also enter program changes by using Musicshop's Programs pop-up button (the little trumpet). You can record program changes into your track by choosing them from the Programs pop-up button while you're in record mode.

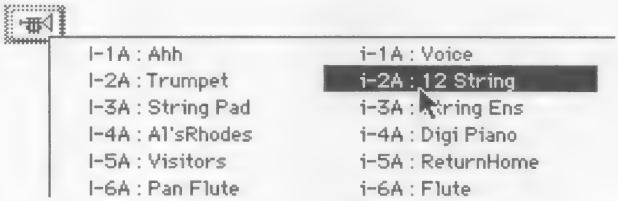


Figure 22.2: **Programs pop-up button**

You can draw program changes in with the Strip Chart's Pencil tool.

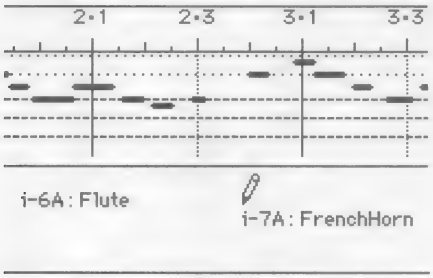


Figure 22.3: Drawing program changes

Musicshop offers the same flexibility when entering program change events a when entering notes—you can record notes you play from your device keyboard, or draw notes in the Edit window with the Insert notes tool.

NOTE: If you're using **Galaxy**, Opcode's universal librarian, you can link Musicshop to Galaxy, so you can see the name, not just the number, of all the programs you named and organized in Galaxy bundles. Any change you make to a name in Galaxy will automatically update in Musicshop! See *APPENDIX B: Using Galaxy,* to find how to form the link.

Sequences

In Musicshop, a sequence is a section of music containing up to 16 tracks. Musicshop offers 25 sequences, which you can arrange to play back in any order you like. This allows you to quickly experiment with the arrangements of your music. Sequences are labeled by the letters of the alphabet (A-Y), and are

represented graphically in the Arrangement window as blocks. You can move sequences in this window by dragging, copying, and cutting.

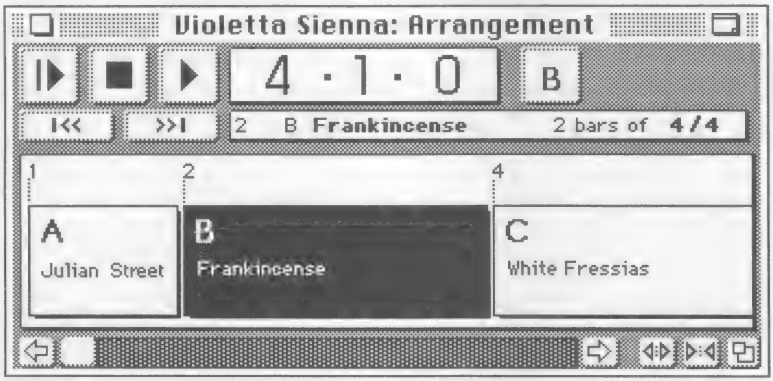


Figure 22.4: Arrangement Window

You can also name your sequences and choose them for playback from pop-up menus in both the Arrangement window and the Edit window, or you can play them back simply by typing the letter key on your Macintosh keyboard.

System Exclusive Message (Sys-ex)

A system-exclusive message is a MIDI message containing patch information that is specific to a single kind of device. System-exclusive messages are communicated between MIDI devices and computers, most often patch storage and editing software like Opcode's universal librarian, Galaxy, or Opcode's Editor/Librarians.

Units

A unit the smallest possible duration value of a note. Musicshop has 480 units in one quarter note, which means you can change the duration or beginning of a note in very small increments.

Standard Index

A

activity indicator 105
add amount (in Strip Chart) 81, 83, 88
all notes off 161
Apple MIDI Manager 175
arrangement window 91
  controls 92
  deleting sequence blocks 100
  editing 98
  moving sequence blocks 99
  quick copying 100
  replacing sequence blocks 100
  selecting sequence blocks 98
as played
  step record 48
audible feedback 165
auto scroll 165
automated faders
  group faders 109
  mixer window 107

B

barline thru system 136
bars
  adjust the number of bars in a track 73
bars per Line 134
basic MIDI Channel
  definition of 187
bundle 121

C

C4 (Standard) 165
changing tracks while recording 75
changing views 13
clear 151
  name lists 126
clefs
  how clefs are assigned 22
clipboard 150
clone 153
color
  assign color to tracks 117, 166
constant gap
  insert notes 43
  step record 47
continuous controller and tempo events 85
controller events (in the strip chart) 77
controllers 86
  favorite controls 166
  reassign controllers 156
copy 151
  fader settings 109
  name lists 125
  sequences 100
counter 70
  in the arrangement window 92
countoff 160
  in replace mode 35
  in record mode 37
countoff in play 161
creating blank space 97
current track indicator 12, 74
cursor quantize 52
cut 150
  name lists 126

D

delete selected time 153
Deluxe Music Construction Set
  import/export MIDI files 144
density settings 87
device ID
  definition of 187
device/name list 120
Do menu 155
drum machines, create note name lists 123
duration
  definition of 39
  keyboard shortcuts 45
  paint a note's duration 39
  specify note duration 42
duration cursor
  notation view 27
  piano roll 19

E

edit
  note properties in the Strip Chart 77-80
  sequences in arrangement 97
edit curves
  strip chart 80
edit menu 149
  clear 151
  copy 151
  cut 150
  delete selected time 153
  insert blank time 153
  insert clipboard 152
  merge 152
  move events... 153
  paste 151
  redo 150
  repeat paste 152
  undo 150
edit window
  quantization 49
  recording 33
  transport controls 9
export/Import MIDI files 144
  export files for notation 146-147
external Sync 161
  loop record 160

F

faders
  automate a mix 107
  automate grouped faders 109
  copy fader settings 109
  fader value 104
  set faders to control velocity or volume 116
favorite controls 166
file menu 141
flat tool 80
font menu 171
fonts 171
free tool 80

G

Galaxy 179
  definition of name list 188
  name lists derived from 121
  subscribing to published bundles 179
grand staff split 22
group faders 108

H

help 167
  turn off stuck notes 161
hide windows in MultiFinder 165

I

I-beam tool 79
import/export dynamics 165
importing MIDI files 145
insert sequences in an arrangement 100
insert blank Time 153
insert clipboard 152
insert notes
  using the insert notes window 39-41

J

jump to selection 157

K

keyboard thru 161

L

legato 81, 84
length cursor, in the arrangement window 99
loop
  entire track 74
  loop record 37-38, 160

M

max amount 81
maximum limit/minimum limit 83, 88
measurement, changing units 137
merge 152
meter
  edit sequence meter 93
metronome 162
  MIDI activity indicator 108
middle C = C3 (Yamaha) 165
MIDI
  importing files 145
  MIDI Manager 175
  MIDI Setup 163
  setting the channel for each track 115

using the MIDI Manager 175
MIDI Channel
keyboard thru 161
set channels in track setup window 115
MIDI Density 87
MIDI events 188
moving MIDI events 154
min amount 81
mixer window 103
modifying notes 18, 25
notation display resolution 59
move cursor
notation view 28
piano roll 18
arrangement window 99
move events 153
mute 106

N

name of tracks 114
name lists
copy 125
cut or clear 126
definition of 188
examples of different devices' name lists 183
program and note names window 182
save 127
shared by multitimbral devices 125
stored with/linked to other files 126
working with name lists from Galaxy 122
names
Musicshop names open at startup 126
view programs by name 76
navigation 7
windows pop-up menu 13
new 142
notation
exporting notation files 147
importing notation files 145
notation view 21
note name lists 123
note properties
modifying in the strip chart 82
viewing 81
notes
change note size with Macintosh keys 45
insert 39
selecting notes 16, 25
stuck notes 161
viewing notes 15
num 120
number of pages (on printed page) 135
numerical 9

O

octave shift
transpose tracks 116
open 143
output channel 120
overdub 37
record mode 37

P

page, see also print preview window 135
pan controller 105
parabola tool 80
paste 151
PatchBay 176
pause/Continue button 11
pencil tool 81
strip chart 86
strip chart edit tool 81
percent
insert notes window 43
step record 48
piano roll 13
about 15
paint notes 39
selecting notes 16
pitch bend and channel aftertouch 86
play button 10
play from selection 157
play selection 157
playback
exported files 147
quantize playback 54
playing sequences 97
from a specific location 98
pop-up help 169
port
set port assignment in track setup window 115
ports

MIDI port setup 163
preferences 164
print preview window 129
description of properties 131
printing 129, 138
program and note names window 119
saving contents of 126
view programs and notes by name 179
program change event
creating and changing 89
definition of 189
record 189
program display 104
program name list 120-123, 182
creating your own 122
programs button 76
publish 179
punch 35
record mode 35
wait for note 36

Q

quantization, see also notation display resolution 49
cursor quantize 50
quantize command 50, 156
quantize durations 166
quantize playback 54

R

random tool 81
reassign 156
receive
MIDI activity indicator 105
record
blank time 36
change tracks while recording 75
countoff 35
insert notes 39
loop record 37-38
mix volume 107
multiple tracks - see changing tracks 75
overdub 37
pan and volume 106
program change events 189
record modes 34
step record 46
record button 9-11
record modes 34-37
redo 150
repeat paste 152
replace 34
rests 21
revert 144
ruler 95

S

save 143
name lists 127
save a copy as 143
save as 143
scale 81, 83
scaling Tool 87
scrolling 7
scrubbing 11
using the command key 12
select all 157
select all tracks 157
selecting
notes 16, 25
tracks 77
sequence
arrangement window 91
sequence button 96
tempo 72
sequence pop-up button
in the arrangement window 95-96
sequences
copy 100
double-clicking in the arrangement window 98
edit meter 93
entering into an arrangement 95
insert/replace/delete 97
selecting and moving 97
sequence length 73
serial port assignment 115
set colors 166
setups menu 159
show bouncing ball 165
show page numbers 135
show vertical line 165

shuttle 11
solo 106
staff Indentation 133
staff spacing 132
status bar 66
  cursor information 69
  in arrangement window 92
  note information 70
  quantized cursor values 53
staves, representing tracks 22
step recording 46
  using the keypad to change basic note size 45
  step size 43
stop at punch out 161
stop button 10
straight tool 80
strip chart 77
  continuous controller and tempo events 85
  definition of 77
  edit Tools 81
  edit tools 80
  edit tools and curves 80
  fine tune your mix 110
  pop-up menu 79
  title 78
  title Bar 78
  viewing note properties 81
subscribe command 179-181
sync, see external sync 162
system exclusive 89
  definition of 191
system spacing 131
systems per page 135

T

tempo 71, 72, 86
  edit in strip chart 72, 86
  sequence tempo 72
  tempo field 72
  using the Strip Chart 72, 85
text, adding 137
thin 81, 89
thru shortcuts 168
title space 131
track
  view last received/recorded program 76
  view track information 76
  view track length 76
track Display 104
track Length 73
  affecting sequence length 73
  looping 74
  setting 73
track names
  automatic generation of 121
track setup
  color assignment 117
  MIDI channel and serial port assignment 115
  name tracks 114
  saved with the sequence file 142
  track setup window 113
  transpose tracks 116
track setup window 114
  set mixer faders to control velocity or volume 116
tracks
  assign colors to tracks 117
  changing tracks 12, 74
  current track indicator 74
  loop entire track 74
  MIDI channel and serial port assignment 115
  notation view 22
  name tracks 114
  select multiple tracks to view 77
  selecting 74
  track information pop-up 75
  track length 73
  viewing and selecting 12
  viewing track information 76
  working with several tracks 77
transfer 148
transport Controls
  in arrangement window 93
  in edit window 9
transpose
  octave shift in the track setup window 115
  transpose a track 116
transpose cursor
  notation view 29
  piano roll 18
tuplet, see insert notes window 43

turn off stuck notes 161

U

undo 150
unsubscribe 181
using this manual 3

V

variable tool 81
view toggle button 13
  location 14
viewing and selecting tracks 12
viewing continuous and tempo events 85
viewing notes 21, 23, 57
viewing track Information 76
voicings 22, 56
volume
  fine tune your mix in the strip chart 110
  mix volume 107
  volume fader in mixer window 106
volume fader 106

W

wait for note 160
  in replace mode 34
window shortcuts 169
windows pop-up 13

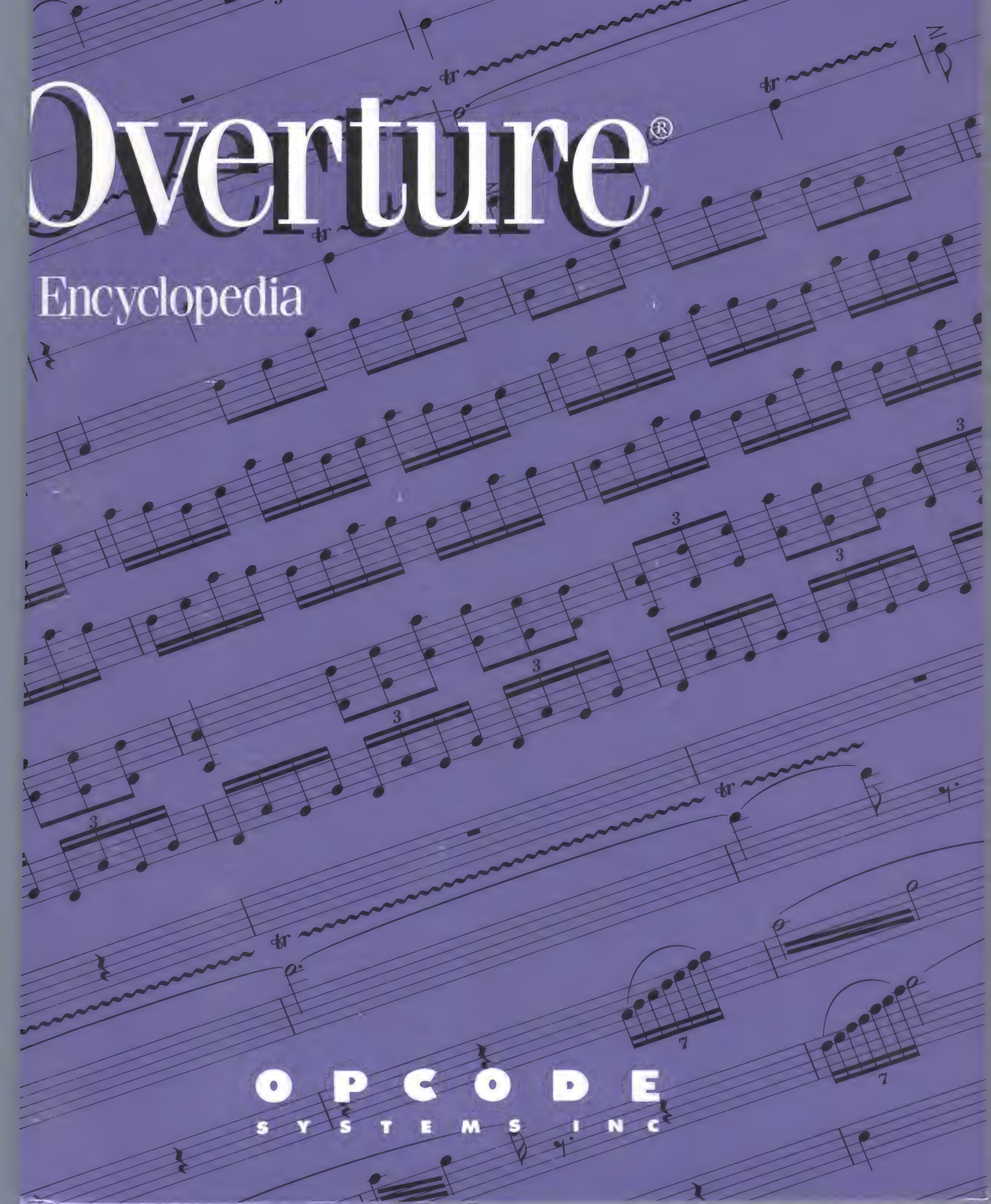
Z

zoom buttons 8
zoom to fit 158

"How To" Index

Use this index to quickly find information in both manuals. Page numbers marked with a (t) are in the Musicshop Tutorial manual. All other pages refer to the Musicshop Reference Manual

- Add text to a page 137
- Assign track colors 117
- Call technical support ..... 79 (t)
- Change boldfaced numeric values 9
- Change sequence length in the Arrangement window ..... 71 (t)
- Change strip chart values of selected notes only 84
- Change the display resolution 25
- Change the duration of a single note in Notation View 29
- Change the duration of a single note in Piano Roll 19
- Change the key signature ..... 52 (t)
- Change the key signature of a track 30
- Change the measurement unit (inches or centimeters) 137
- Change the pitch of a single note ..... 66 (t)
- Change the pitch of a single note in Notation View 29
- Change the pitch of a note in Piano Roll 18
- Change the tempo ..... 52 (t)
- Change the tempo 72
- Change the time signature of a track 31
- Change the track length 73
- Change tracks during record 75
- Connect your MIDI equipment ..... 9 (t)
- Copy a drum track into a new sequence ..67 (t)
- Copy fader settings 109
- Create a list of program names 122
- Create a new song file ..... 26 (t)
- Create a system exclusive message 89
- Edit the arrangement of sequences 98
- Enter sequences into an arrangement 95
- Go to another window 13
- Group faders in the mixer window 108
- Insert notes 41
- Install Musicshop ..... 12 (t)
- "Jump" the cursor to set time intervals 52
- Listen or "Scrub" track playback 12
- Load a song file ..... 23 (t)
- Lock a track length 73
- Loop a track 74
- Move a note forward or backward in time (Notation View) 29
- Move a note forward or backward in time (Piano Roll) 18
- Move some dialog box on the screen 156
- Name a sequence ..... 61 (t)
- Name a track 114
- Open a name file 127
- Paint notes in the Piano Roll 39
- Play an arrangement of sequences 94

- Print your music 129
- Quantize a selection of notes 51
- Quantize the playback of a track without changing the track data 54
- Quickly change punch points using the Macintosh keyboard.....36
- Quickly change the note size for inserting or step recording.....45
- Quickly change tracks and programs in the status bar 70
- Quickly set the counter using the Macintosh keyboard.....71
- Record a drum track using Loop Record .54 (t)
- Record a mix 107
- Record a track using Countoff .....35, 59 (t)
- Record a track using Wait for Note .....58 (t)
- Record notes one-at-a-time (step recording).46
- Record using overdub 37
- Record using punch points 35
- Record using replace record mode 34
- Save a name file 126
- Save a song file .....53 (t)
- Scroll using the scroll bars 7
- Select all MIDI data (not just notes) in Notation View 28
- Select all MIDI data (not just notes) in Piano Roll 17
- Select notes in Notation View using the I-beam tool 27
- Select notes in Notation View using the Marquee Tool.....26
- Select notes in Piano Roll using the I-beam tool 17
- Select notes in Piano Roll using the marquee tool 16
- Select several tracks 77
- Set the metronome .....50 (t)
- Shift the notated music by octaves 23
- Solve common problems when preparing a file for printing 60
- Undo a command .....66 (t)
- Use on-screen help.....6 (t)
- Use the legato tool 84
- Use the reference manual 3
- Use the strip chart 77
- Use the track indicator triangle pop-up 75
- Use the tutorial manual .....5 (t)
- Use the View Toggle Button.....63 (t)
- View MIDI information for each note 70
- Zoom the display in and out 8

Overture®
Encyclopedia
OPCODE
SYSTEMS INC

OVERTURE

Encyclopedia

Opcode Systems, Inc.
3950 Fabian Way, Suite 100
Palo Alto, CA 94303

Opcode Part Number: 110-0245-00

Program by: Don Williams
Enyclopedia by: Gregory A. Simpson

Copyright ©1994 Opcode Systems, Inc. All rights reserved. This document may not, in whole or part, be copied, photocopied, reproduced, translated orconverted to any electronic or machine readable form without the prior consent of Opcode Systems, Inc.

APPLE DISCLAIMER

Apple Computer, Inc. ("Apple") makes no warranties, express or implied, including without limitation the implied warranties of merchantability and fitness for a particular purpose, regarding the Apple software. Apple does not warrant, guarantee or make any representations regarding the use or the results of the use of the apple software in terms of its correctness, accuracy, reliability, currentness or otherwise. The entire risk as to the results and performance of the Apple software is assumed by you. the exclusion of implied warranties is not permitted by some states. The above exclusion may not apply to you.

In no event will Apple, its directors, officers, employees or agents be liable to you for any consequential, incidental or indirect damages (including damages for loss of business profits, business interruption, loss of business information, and the like) arising out of the use or inability to use the apple software even if Apple has been advised of the possibility of such damages. Because some states do not allow the exclusion or limitation of liability for consequential or incidental damages, the above limitations may not apply to you.

ACKNOWLEDGMENTS

Program written by: Don Williams

Additional design assistance from: Mark LeBlanc, Aron Nelson, Dave Scoggin, Tim Self, Ray Spears and Gregory A. Simpson.

Manual written and designed by: Gregory A. Simpson

❑ Accents

Use accents to indicate different amounts of emphasis for different notes. Accents appear in Overture's Articulations palette.

To apply an accent to a note:

1. **Select the desired accent tool from the Articulations palette**
2. **In the Score window, click the note to which you wish to apply the accent.**

   If you click a note and immediately release the mouse button, Overture places the accent in its default position.

   If you press and hold the mouse on a note, you can drag the accent to position it manually.

   You can apply the same accent to a group of contiguous notes by dragging a rectangle around them.

You can force an accent to go above a note by holding down the option key when you insert it. You can force an accent to go below a note by holding down the command key when you insert it.

To move an accent, simply drag it to a new location. To delete an accent, click it with the Eraser Cursor, or select the note to which it's attached and choose **Notes>Delete>Articulations**.

Accent marks do not affect MIDI playback.

For more information, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Accidentals

Use accidentals to indicate that a note's pitch it to be played a step higher or lower than written, or to cancel any previously applied accidentals. Accidentals appear in Overture's Notes palette.

To apply an accidental to a note:

1. **Select the desired accidental tool from the Notes palette.**
2. **In the Score window, click the note to which you wish to apply the accidental.**

   MIDI playback recognizes accidentals.

Normally, an accidental affects *only* the pitch to which it's assigned and *only for that measure*. Because of this, Overture does not insert accidentals before any other affected pitches in the measure. If, however, you wish to apply cautionary accidentals to other affected notes:

1. **Select the desired accidental tool from the Notes palette.**
2. **Option-click the note to which you wish to apply the cautionary accidental.**

For more information, see "Chapter 5: Notes Button" in your Overture Reference Manual.

❑ Allotment Tables

Allotment Tables determine the amount of horizontal space occupied by each note on a staff relative to other note values. For example, it's generally desirable to have an eighth note occupy more space than a sixteenth note (but not twice as much space)—thus giving some visual feedback as to the rhythm of a piece. You can create and save any number of Allotment Tables. To load an Allotment Table into Overture, simply choose **File>Load Library**. For more information about creating and editing Allotment Tables, see "Allotment Table" on page 333 of your Overture Reference Manual.

You can use the current Allotment Table to *automatically* modify a measure's Beat Chart and note spacing by selecting a measure (or group of measures) and choosing **Measures>Justify**. For more information, see "Justify" on page 437 of your Overture Reference Manual.

You can use the current Allotment Table to *automatically* modify the width of every measure in a score (and their note spacings) by choosing **Score>Recalc Layout**. For more information, see "Recalc Layout" on page 394 of your Overture Reference Manual.

For more information about spacing notes in a measure, see "Adjusting Note Spacing" on page 51 of your Overture Reference Manual. For more information about Beat Charts, see "Beat Charts" on page 12 of this encylopedia.

❑ AppleTalk

AppleTalk is a Macintosh communication protocol for local area networks (LAN's). Many laser printers require AppleTalk to communicate with your Macintosh. Unfortunately, AppleTalk can interfere with MIDI data arriving at either the modem port or the printer port.

If you don't have a printer or other peripheral that requires AppleTalk, you can turn AppleTalk off and leave it off.

If your printer requires AppleTalk, and if AppleTalk is on when you launch Overture, OMS asks if you want to turn it off or leave it on. Your decision depends on what functions you want Overture to perform.

- **Printing Overture scores**: Obviously, you should choose to leave AppleTalk on so that your Macintosh and printer can communicate. Should you need to do some MIDI recording, simply turn AppleTalk back off in the Chooser.
- **Playing Overture scores with MIDI sound modules**: Generally, AppleTalk does not interfere with MIDI data going *out* the *modem* port. Therefore, if all your sound modules are connected to an interface on the modem port, you should be able to leave AppleTalk on when playing Overture scores. But, if you don't plan to print, MIDI communications may be more reliable if you turn off AppleTalk.
- **Recording MIDI data into Overture**: AppleTalk interferes with data coming in through both serial ports. Because of this, MIDI recording can be severely hampered by AppleTalk. Basically, if you plan to record parts of any density or complexity, you should turn off Apple-

Talk. If you're only step-recording or recording relatively simple parts, you may leave AppleTalk on and record from a device connected to the *modem* port. If you leave AppleTalk on and find that it's interfering with your MIDI recording, you can always turn it off in the Chooser.

- **Editing Overture scores**: Since editing operations do not require use of either Macintosh serial port, it doesn't matter whether AppleTalk is on or off.
- **Recording and printing Overture scores**: If you plan to record *and* print an Overture score in the same session, you should turn off AppleTalk during recording. Then, when you need to print, you can use the Chooser to turn AppleTalk back on.

When you ask OMS to turn AppleTalk off for you, OMS will automatically turn it back on when you quit all OMS-compatible applications.

❑ Arpeggios

Use an arpeggio symbol to indicate a chord whose notes are sounded one after another, rather than simultaneously. Arpeggio symbols appear in Overture's Articulations palette.

To apply an arpeggio symbol to a chord:

1. **Select the arpeggio tool from the Articulations palette.**
2. **In the Score window, click any note in a chord.**

   Overture places an arpeggio symbol to the left of the chord. The arpeggio symbol automatically spans the entire length of the chord.

Move an arpeggio symbol by dragging the top of the wavy line. Lengthen or shorten an arpeggio symbol by dragging the bottom of the wavy line. If you add or delete notes from an arpeggiated chord, Overture automatically resizes the arpeggio symbol to span the entire length of the chord. Arpeggio symbols do not affect MIDI playback. For more information, see "Using the Arpeggio Tool" on page 112 of your Overture Reference Manual.

If you record an arpeggio via real-time MIDI recording, Overture may transcribe the arpeggio as a series of individual notes. You can change the notation to display a single chord with an arpeggio symbol by selecting all the notes in the arpeggio, then choosing **Notes>Notate Notes as>Arpeggio**. For more information, see "Notate Notes as Arpeggio" on page 465 of your Overture Reference Manual.

❑ Articulations

Articulation marks are added to a score to tell the performer how to phrase or accentuate certain notes. All of Overture's articulation marks are contained in the Articulations palette.

To insert articulations into a score:

1. **Choose the desired articulation tool from the Articulations palette.**
2. **In the Score window, click the note you wish to articulate.**

To delete articulations in a score, either:

- click an articulation with the Eraser Cursor, or
- select notes with articulations attached to them and choose **Notes>Delete>Articulations**.

For information about each articulation tool, see its entry in this Encylcopedia. To learn more about the Articulations palette, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Auxiliary Staves

Auxiliary staves are smaller than standard staves and are often used in chamber music as "cue" lines to show what all the instruments are playing. Auxiliary staves are also used to notate suggested alternatives, corrections or embellishments to a section of the score. To create an auxiliary staff in Overture:

1. **Using the Scale tool, click on a staff handle.**
   Staff handles are located at either end of the staff on the middle line.
2. **Select a scale factor in the Scale Factor dialog box, then click the OK button.**
   Overture scales the selected staff (and all musical symbols on that staff) by the indicated factor. The Scale tool is discussed further in "Scale Button" on page 70 of your Overture Reference Manual.

You can create an auxiliary staff that runs all the way through the score. To do so:

1. **Using the Arrow Cursor, click on a staff handle.**
   Staff handles are located at either end of the staff on the middle line.
2. **Choose Score>Setup Track.**
   Overture opens the Setup Track dialog box. The Setup Track dialog box is discussed in "Setup Track" on page 373 of your Overture Reference Manual.
3. **Use the dialog box to set a scaling for this staff.**
   That scaling applies to this staff in all systems throughout the score.

You can create auxiliary staves that are shorter than a single system by capturing the desired portion to a PICT file, hiding the original staff, then pasting the PICT into the Overture score at the desired position.

❑ Bar Numbers

See "Measure Numbers" on page 38 of this encylopedia.

❑ Bar Text

Use bar text for written instructions that apply only to a particular measure and staff. Overture attaches bar text to both a *specific* measure and a *specific* staff.

To insert bar text into a score:

1. **Select the Bar Text tool from the Text palette.**

2. **In the Score window, drag a rectangle where you want to position the bar text.**

   Overture creates an empty Macintosh text box in your Score window.

3. **Type the desired text into the text box.**

   To resize the box, drag its lower right handle.

   To reposition the box, drag its upper left handle.

   To change the font, drag across the text with the I-Beam cursor, then select the desired font characteristics from the **Font**, **Size**, and **Style** menus.

To reposition bar text, simply drag it to a new location. This repositions text relative to the original insertion measure—it does not attach the text to a different measure.

Double-click bar text to edit it.

To learn how bar text differs from other Overture text formats, see "Text" on page 85 of this encylopedia. For detailed information about bar text, see "Using Bar Text" on page 130 of your Overture Reference Manual.

❑ Barlines

Barlines are the vertical lines drawn through a staff that separate one measure from another (see "Measure" on page 38 of this encylopedia).

Overture supports a number of different barline types including:

- **Standard barline**: Used to separate the music into measures.
- **Double barline**: Used to partition separate sections of music.
- **Close Repeat**: Used to indicate the end of a repeating section of music.
- **Open Repeat**: Used to indicate the beginning of a repeating section of music.
- **Dotted barline**: Used to subdivide measures of complex rhythm.
- **Fine**: Used to indicate the end of a composition or of a movement within it.

By default, Overture uses standard barlines in a score. To change one type of barline into another:

1. **Select the desired barline tool from the Barlines palette.**
   The cursor turns into a crosshair when you move it over the Score window.
2. **Click the cursor on the barline you wish to change.**
   Overture changes the existing barline into the type selected in the Barlines palette.

You cannot change an existing barline into a dotted barline. Dotted barlines are used within existing measures to subdivide complex rhythms. To insert dotted barlines into an Overture score:

1. **Select the Dotted Barline tool from the Barlines palette.**
2. **Click the cursor where you want to insert a dotted barline.**
   Overture inserts a dotted barline.
3. **To reposition the barline, simply click its edit handle (at the top of the barline) and drag it where you want it.**
4. **To remove a dotted barline, simply click its edit handle with the Eraser Cursor.**

You can hide standard barlines by clicking their edit handles with the Eraser Cursor. For more information about the Barlines palette and the various types of barlines, see "Chapter 15: Barlines Button" in your Overture Reference Manual.

You can move barlines closer together or further apart by simply dragging their edit handles (located at the top of the barline, where it crosses the top line of the staff). For more information, see "Changing Bar Widths" on page 55 of your Overture Reference Manual.

You can change the number of barlines displayed on a system by choosing **Measures>Wrap Left** or **Measures>Wrap Right**. This has the effect of increasing or decreasing the number of measures in the current system. For more information, see "Wrap Left" on page 401 of your Overture Reference Manual and "Wrap Right" on page 403 of your Overture Reference Manual.

Overture's MIDI playback facilities correctly playback Open and Closed Repeat barlines in a score.

❑ Beams

Use beams to connect the stems of grouped eighth notes, sixteenth notes, etc. Overture has a number of beaming options:

- **AUTOMATIC**: When **Options>Auto Beam** is checked, Overture automatically beams notes as they're transcribed (based on beaming patterns defined in the Set Meter dialog box).
- **MANUALLY (based on meter)**: You can select notes then choose **Notes>Beam>Based on Meter** to beam the selected notes based on beaming patterns defined in the Set Meter dialog box.
- **MANUALLY (over any notes & rests)**: You can select notes, then choose **Notes>Beam>Over Rests & Barlines** to beam over any selected notes and rests regardless of meter (even if they're in different bars).
- **TREMOLO**: Overture can create tremolo beams over selected notes.

To remove any existing beams, either:

- Click them with the Eraser Cursor, or
- Select any beamed notes and choose **Notes>Delete>Beams**.

To configure a beaming pattern for a measure (or group of measures):

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Meter.**

   Overture opens the Set Meter dialog box.
3. **Use the Set Meter dialog box to define the desired beaming pattern, then click the OK button.**

   Overture applies the beaming pattern to the active measure and all remaining measures up to the next meter change. For more information about establishing beaming patterns, see "Set Meter" on page 411 of your Overture Reference Manual.

If you want to apply an odd beaming pattern to a group of notes, or if you want a beam to extend over both notes and rests, you can perform a manual beaming operation. To do so:

1. **Select the notes (and/or rests) you want to beam.**
2. **Choose Notes>Beam>Over Rests & Barlines.**

   Overture beams any and all selected notes and rests (even across bar lines). For more information about this and other beam commands, see "Beam" on page 450 of your Overture Reference Manual.

To create tremolo beams:

1. **Select the notes you wish to connect with a tremolo beam.**
2. **Choose Notes>Beam>Tremolo n.**

   The letter "n" in the previous command illustrates that Overture provides a number of different tremolo beam commands. You can create either eighth note, sixteenth note, thirty-second note, and sixty-fourth note tremolo beams.

For information about cross-bar, cross-staff, and feathered beams, see the next three entries.

❑ Beams (Cross-Bar)

Overture can beam across bar lines. To do so:

1. **Select the notes you wish to beam.**
2. **Choose Notes>Beam>Over Rests & Barlines.**

   Overture beams across barlines and, if necessary, wraps cross-bar beams to the next system.

For more information, see "Cross-Bar Beaming" on page 453 of your Overture Reference Manual.

❑ Beams (Cross-Staff)

Overture can beam across staves (up to two staves above or two staves below the current staff). To do so:

1. **Enter notes onto a *single* staff.**
2. **Select those notes you want displayed on a different staff.**
3. **Choose either Notes>Display on Prev Staff.**

   Overture displays the selected notes on the next higher staff and any connecting beams cross staves.

   If you wanted to beam to a lower staff, you would choose **Notes>Display on Next Staff**.

   The **Display on Prev Staff** and **Display on Next Staff** commands do not actually move MIDI data from one track to another, they only change which staff displays the notes.

For more information, see "Cross-Staff Beaming" on page 452 of your Overture Reference Manual.

❑ Beams (Feathered)

Overture can create feathered beams. To do so, command-drag one corner of the beam.

❑ Beat Charts

Overture uses Beat Charts to determine the amount of horizontal space occupied by each beat (or pulse) in a measure.

Overture's Beat Charts actually display *pulses*. Measures usually contain the same number of beats as pulses, but you can use the Set Meter dialog box to set a number of pulses that's different than the number of beats. See "Set Meter" on page 411 of your Overture Reference Manual for more information about pulses.

Each measure has its own Beat Chart that you can display and modify. Beat Charts appear above a measure and mark each beat (or pulse) in the measure with a small rectangular handle.

To show a measure's Beat Chart:

1. **Using the Arrow Cursor, click anywhere in the desired measure to make it the active measure.**
2. **Select Options>Show>Beat Chart.**
   Overture produces a Beat Chart over the active measure. The Beat Chart contains small square handles that represent each beat in the measure.

To edit a measure's Beat Chart:

1. **Drag one of the beat handles to a new position.**
   Overture re-spaces the notes to conform to the modified Beat Chart.

To hide a measure's Beat Chart:

1. **Using the Arrow Cursor, click anywhere in the desired measure to activate it.**
2. **Select Options>Show>Beat Chart.**
   Overture hides the active measure's Beat Chart.

For more information about manual Beat Chart editing, see "Using Beat Charts" on page 53 of your Overture Reference Manual.

When you choose **Measures>Justify**, Overture automatically calculates new Beat Charts and spaces notes according to their specifications in the current Allotment Table. For more information, see "Justify" on page 437 of your Overture Reference Manual.

You can copy and paste Beat Charts. To do so:

1. **Double click within a measure.**
   This selects all symbols in the measure.
2. **Choose Edit>Copy.**
3. **With the Arrow Cursor, click within the measure to which you wish to copy the Beat Chart.**
4. **Choose Edit>Paste Special.**
   Overture opens the Paste Special dialog box.
5. **Check Meters/Beat Charts, the click the OK button.**
   Overture applies the meter and the Beat Chart from the copied measure to the new measure.

❑ Bow Marks

Use bow marks in string music to indicate whether a particular note is to be played using an up or down bowing motion. The bow mark tools appear in Overture's Articulations palette.

To add bow marks to a score:

1. **From the Articulations palette, select the desired bow mark tool.**
   Overture supplies both up and down bow markings for placement both above and below a notehead.

2. **In the Score window, click the note to which you want to add the bow mark.**

   If you click a note and immediately release the mouse button, Overture places the bow mark in its default position.

   If you press and hold the mouse on a note, you can drag the bow mark to position it manually.

   You can add bow marks to a contiguous group of notes by dragging a rectangle around them.

Bow marks do not affect MIDI playback. For more information about bow marks and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Brace

Use a brace ({) to connect the different staves that represent a single musical instrument (such as the two staves used to represent piano scores). To group staves with a brace:

1. **Select the Brace tool from Overture's Staves palette.**

2. **In the Score window, drag a marquee around those staves you want grouped.**

   Overture puts a brace to the left of the grouped staves.

For more information about the braces, staff groups and other tools in the Staves palette, see "Chapter 14: Staves Button" in your Overture Reference Manual.

❑ Bracket

Use a bracket ([) to connect independent staves into a loose grouping (for example, bracketing the four staves of a string quartet). To group staves with a bracket:

1. **Select the Bracket tool from Overture's Staves palette.**

2. **In the Score window, drag a marquee around those staves you want grouped.**

   Overture puts a bracket to the left of the grouped staves.

For more information about the braces, staff groups and other tools in the Staves palette, see "Chapter 14: Staves Button" in your Overture Reference Manual.

❑ Breath Mark

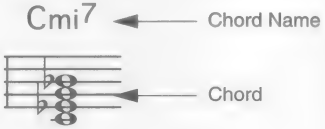
Breath marks use the Comma tool found in Overture's Articulations palette. For more information, see "Pause" on page 52 of this encylopedia.

❑ Capo

See "Da Capo" on page 22 of this encylopedia.

❑ Chords

It's important to realize the distinction between *chords* and *chord names*. The term *chords* refers to the actual notation of multiple notes in a score. The term *chord names* refers to the chord names written above a score to indicate which chords to play.



This entry discusses chords. See "Chord Names" on page 16 of this encylopedia for information about chord names.

Overture recognizes and transcribes chords recorded in either real-time or step-input from a MIDI keyboard. You can also use the mouse and Notes palette to enter more than one note in the same location, and you can step-enter chords from the Macintosh keyboard by typing enter after each note in the chord (as discussed in "Step Entering Chords" on page 293 of your Overture Reference Manual.

❑ Chord Names

This entry discusses chord names, not chords. To learn the distinction, see "Chords" on page 16 of this encylopedia.

There are four different ways to enter chord names into a Score:

- **Direct entry with mouse**

  Open the Chords window. Select chord suffixes, roots, and alternate bass notes with the mouse, then click the Score window to insert the chord name. For more information about this technique, see "Entering Chord Names with the Mouse" on page 246 of your Overture Reference Manual.

- **Direct entry with mouse & Mac keyboard**

  Open the Chords window. Select chord suffixes, roots, and alternate bass notes with the Mac keyboard, then click the Score window to insert the chord name. For more information about this technique, see "Entering Chord Names with the Mac Keyboard" on page 250 of your Overture Reference Manual.

- **Step entry from the Macintosh keyboard**

  Open the Step Input window. Select the Chord Name icon from the pop-up menu in the upper right corner of the Step Input window. Select a Step Size from the Step Input window. In the Score window, click where you want to begin entering chord names. Open the Chords window and select the desired root and suffix. Type return to enter the chord and advance the cursor one step. For more information, see "Step Entering Chord Names with the Mac Keyboard" on page 253 of your Overture Reference Manual.

- **Step entry from a MIDI keyboard**

  Open the Step Input window. Select the Chord Name icon from the pop-up menu in the upper right corner of the Step Input window. Select a Step Size from the Step Input window. In the Score window, click where you want to begin entering chord names. Play a chord on your MIDI keyboard. Overture recognizes the chord, enters its name in the score and advances the cursor one step. Overture recognizes chords based on entries in your Chord Symbol library. For more information about step entering chords with a MIDI keyboard, see "Step Entering Chord Names with a MIDI Keyboard" on page 301 of your Overture Reference Manual. For more information about the Chord Symbol library, see "Chord Recognition" on page 17 of this encylopedia.

You can reposition chord names in a score by dragging them. You can reposition an entire system worth of chord names by choosing **Options>Show>Chord Positions**, then dragging the little edit triangles in the Score window (as discussed in "Moving Chord Names" on page 257 of this encylopedia).

You can change a chord name's root and suffix fonts in the Chord Symbol Library dialog box and you can create new Chord Symbol libraries as discussed in "Chord Symbols" on page 320 of your Overture Reference Manual. You can load different Chord Symbol libraries as discussed in "Load Library" on page 337 of your Overture Reference Manual.

❑ Chord Recognition

When the Step Input window is open and you play a chord on a MIDI keyboard, Overture searches its current Chord Symbol library for a matching pattern of notes. Using sophisticated algorithms, it then names your chord with the correct suffix, root, and added bass note (if applicable). You can have any number of Chord Symbol libraries, but only one library is active at a time.

For more information about how Overture recognizes chords and names them, see "About Chord Recognition" on page 302 of your Overture Reference Manual. For more information about how to design a Chord Symbol library, see "Chord Symbols" on page 320 of your Overture Reference Manual. For more information about how to load different Chord Symbol libraries, see "Load Library" on page 337 of your Overture Reference Manual.

❑ Clefs

Clefs are used to mark the position of a specific pitch on a staff and, as a result, the pitches of all the other lines and spaces. You can insert staves with specified clefs into an Overture score, or you can insert a new clef anywhere on a staff.

To insert a new clef:

1. **Select the type of clef you want from the Clefs palette.**
2. **In the Score window, click where you desire the new clef.**

   Overture inserts the clef and automatically shifts the vertical position of any notes that follow it. When you insert a clef, Overture uses it to define the pitch of all notes on the staff until it comes across a different clef.

   If you're inserting a clef change that is to occur at the beginning of a measure, standard musical practice dictates that you must insert the clef at the end of the preceding measure.

   Overture also lets you insert moveable C-clefs. To move a C-clef, simply drag it to a new vertical position. Clef insertion is detailed in "Chapter 13: Clefs Button" in your Overture Reference Manual.

If you define a track as a percussive track, Overture automatically inserts a neutral clef at the beginning of the staff. For more information about percussive tracks, see "Percussion Notation" on page 53 of this encylopedia. If you define a track as a tablature track, Overture automatically inserts a TAB clef at the beginning of the staff. For more information about tablature tracks, see "Tablature" on page 82 of this encylopedia.

❑ Coda

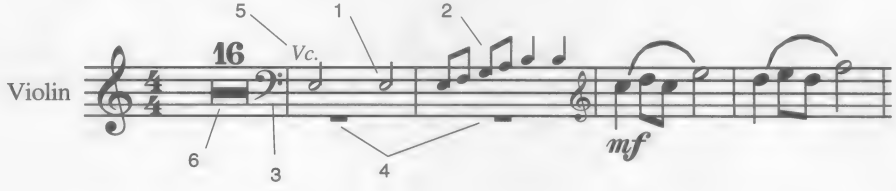
A coda is the closing section of a score or movement and is usually indicated by the symbol: ⊕

You can create a coda in Overture's Set Repeats dialog box as discussed in "Set Repeats" on page 424 of your Overture Reference Manual. MIDI playback will recognize and respond to any jumps to a coda if **Options>Play Style>Repeats** is checked.

❑ Crescendos

See "Hairpins" on page 32 of this encylopedia.

❑ Cues

Cues are commonly used after lengthy rests to help the performer find his/her place in the music. Generally, a cue notates a prominent melodic or rhythmic portion of the music (as well as the name of the instrument playing it) and appears a couple of measures before a performer is to resume playing his/her own instrument. A cue is written using small notes with stems that point in the same direction (and opposite the normal direction). Rests for the performer's instrument are placed above or below the staff.

As you can see in the previous illustration, there are a few different techniques you need to know to create a cue:

- **1**: To scale notes and symbols, select Overture's Scale Tool, drag a marquee around the symbols you wish scaled and enter a scale percentage in the resulting dialog box. See "Scale Button" on page 70 of your Overture Reference Manual.
- **2**: To make all stems point up, select any downward pointing stem, then choose **Notes>Stem>Stem Up**.
- **3**: To enter a clef change, select the desired clef tool from the Clefs palette and click the score to insert it. Drag the clef to reposition it. See "Chapter 13: Clefs Button" in your Overture Reference Manual.
- **4**: To place rests below the staff, select the whole rest tool from the Notes palette and click the score to insert it. Drag the rest to reposition it.
- **5**: To enter the name of the cue instrument, select the Bar Text tool from the Text palette, click the score and type a name. See "Using Bar Text" on page 130 of your Overture Reference Manual.
- **6**: To create a multi measure rest, either extract the part with the **Multi-Bar Rest** option checked in the Extract Parts dialog box (as discussed in "Extract Parts" on page 342 of your Overture Reference Manual) or choose the **Measures>Multi Measure Rest** command (as discussed in "Multi Measure Rest" on page 434 of your Overture Reference Manual).

❑ Cursors

Overture uses a number of different cursors depending on the function you're about to perform. The following is a list of Overture cursors:

Arrow Cursor: The Arrow Cursor is Overture's basic cursor. Use it to select tools, musical symbols, staves and text. Select the Arrow Cursor by clicking the Arrow Cursor tool in the Tool Bar or by typing the letter C (unless you're in a text entering mode).

Drag Cursor: The Drag Cursor appears automatically any time you move the Arrow Cursor over any symbol's edit handle. It indicates that you can edit or drag the symbol.

Eraser Cursor: Use the Eraser Cursor to delete musical symbols by clicking them. Select the Eraser Cursor by clicking the Eraser Cursor tool in the Tool Bar or by typing the letter E (unless you're in a text entering mode).

Scale Cursor: Use the Scale Cursor to resize notes, staves, clefs and dynamics by clicking them. Select the Scale Cursor by clicking the Scale Cursor tool in the Score mode Tool Bar.

I-Beam Cursor: The I-Beam Cursor appears over any editable text.

Crosshair Cursor: The Crosshair Cursor appears over the Score window whenever you've selected a symbol to insert. There are three types of crosshair cursors:

This crosshair appears when the cursor is directly over a staff and indicates that the action you're about to perform applies to this staff.

This crosshair appears when the cursor is above a staff. It indicates that the action you're about to perform applies to the staff immediately below the cursor.

This crosshair appears when the cursor is below a staff. It indicates that the action you're about to perform applies to the staff immediately above the cursor.

Other Cursors: There are numerous other cursors associated with the Graphic window. For more information about these cursors, see "Chapter 19: Graphic Window" in your Overture Reference Manual.

❑ Customer Service

See "Technical Support" on page 83 of this encylopedia.

❑ Da Capo

Da Capo (abbreviated D.C.) is an instruction to repeat a section of music from the beginning. The repeated section usually ends with a *fine* or an instruction to jump to a coda.

You can create a *da capo* and its related instructions in Overture's Set Repeats dialog box as discussed in "Set Repeats" on page 424 of your Overture Reference Manual. MIDI playback will recognize and respond to any *da capo* repeats if **Options>Play Style>Repeats** is checked.

❑ Decrescendos

See "Hairpins" on page 32 of this encylopedia.

❑ Deleting

See "Erasing" on page 26 of this encylopedia.

❑ Drum Maps

Overture uses Drum Maps to create percussion notation (discussed in "Percussion Notation" on page 53 of this encylopedia). Each Overture Drum Map assigns names, noteheads and staff positions to MIDI notes. You can create and store any number of Drum Maps, but Overture references only one Drum Map at a time.

To load a Drum Map into Overture:

1. **Choose File>Load Library.**
   Overture opens a standard Macintosh Open dialog box.
2. **Use the dialog box to find and open the desired Drum Map.**
   This becomes the Drum Map used by Overture.

To create a new Drum Map:

1. **Choose File>Edit Library>Drum Map.**
   Overture opens the Drum Map dialog box. This dialog box shows all the assignments for the current Drum Map.
2. **Use the Drum Map dialog box to assign a notehead, staff position, and name to each MIDI note used by your drum module.**
3. **If desired, you can click those drums (up to eight) that you want to appear as default parts in your percussive tracks.**
   For more information about percussive tracks, see "Percussion Notation" on page 53 of this encylopedia.
4. **Click the Save As button.**
   Overture opens a standard Macintosh Save As dialog box.
5. **Name and save your new Drum Map.**
   For detailed information about creating and editing Drum Maps, see "Drum Map" on page 313 of your Overture Reference Manual.

❑ Drum Notation

See "Percussion Notation" on page 53 of this encylopedia.

❑ Dynamics

Use dynamic markings to indicate how loudly or softly to perform certain passages. Dynamics tools appear in Overture's Dynamics palette.

To position a dynamic mark in a score:

1. **Select the desired dynamics mark from the Dynamics palette.**
2. **In the Score window, click at the point you wish to insert the dynamics marking.**
   If you click and immediately release the mouse button, Overture places the dynamic mark in its default position.
   If you press and hold the mouse, you can drag the dynamic mark to position it manually.

You can insert a dynamic mark on all staves in a system by option-clicking when you insert the mark.

Move an existing dynamic mark by dragging it with the Arrow Cursor. Shift-drag to constrain movement to the horizontal or vertical direction. Option-drag to move related dynamic marks on all other staves.

You can decide whether or not you want dynamic markings to affect MIDI playback volumes by checking the "Use in Playback" option in the Dynamic Settings dialog box. To set MIDI playback levels for dynamics:

1. **Double-click the Dynamics button in the Score mode Tool Bar.**
   Alternately, you could select **Options>Dynamics**.
   Overture opens the Dynamic Settings dialog box.
2. **Check the "Use in Playback" option if you want MIDI playback to recognize dynamic marks.**
3. **Set a MIDI velocity level for each of the indicated dynamic marks, then click the OK button.**

Also, you can scale dynamic level markings for use in multi-voice staves by clicking them with the Scale Cursor. For more information about scaling, see "Scale Button" on page 70 of your Overture Reference Manual. For more information about dynamics, see "Chapter 11: Dynamics Button" in your Overture Reference Manual and "Dynamics" on page 495 of your Overture Reference Manual.

❑ 8va

This symbol is an *ottava*, which means "octave."

When this symbol appears in a treble staff over a note or group of notes, it indicates that the notes should sound one octave higher than written. When it appears in a bass staff below a group of notes, it indicates that the notes should sound one octave lower than written. See "Ottavas" on page 48 of this encylopedia).

❑ Endings

Overture supports two types of endings:

- **First Endings**: Use this type of ending for the first ending in a song and for any endings other than the song's final ending.
- **Final Ending**: Use this type of ending to notate the final ending in a song.

To create an ending, select one of the ending tools and drag across the Score window beginning at the first measure in the ending and stopping at the end of the last measure in the ending. You can drag endings across systems if necessary.

To edit the text of an ending, double-click the upper right corner of the ending to open the Set Ending dialog box. Select the type of ending in this dialog box, or manually enter text into the Text field.

MIDI playback will recognize and respond to any endings if **Options>Play Style>Repeats** is checked.

For more information about endings, see "Using the Ending Tools" on page 167 of your Overture Reference Manual.

❑ Enharmonics

Enharmonics are notes that can be defined more than one way. For example, on a keyboard instrument, C# and Db are the same note and, therefore, are enharmonic equivalents. Overture allows you to change any note to its enharmonic equivalent by selecting the note (or group of notes) and choosing **Notes>Flip>Enharmonic**.

❑ Entering Music

See "Recording" on page 63 of this encylopedia.

❑ EPS Files

Overture lets you capture scores or portions of scores as EPS files for inclusion in other documents.

EPS stands for *Encapsulated PostScript*, which is a common high resolution graphics format that requires a PostScript printer to output. Most high-end graphics applications and page layout programs can import EPS graphics.

To capture an EPS file:

1. **Press and hold the Arrow Cursor button.**
2. **Select EPS file from the pop-up menu.**
3. **In the Score window, draw a rectangle around the portion of the score you want to capture.**
   The rectangular outline remains on the screen and represents the area that Overture will capture to an EPS file.
4. **If desired, drag the rectangle to reposition it.**
5. **If desired, drag the lower right corner of the rectangle to resize it.**
6. **Double-click inside the rectangle.**
   Overture opens a standard Macintosh Save As dialog box. Use the dialog box to name the EPS file and select a folder in which to store it.

You can then paste the EPS file into other programs such as word processors, graphics programs, or page layout packages. The EPS file does not contain the actual font, so the System folder must contain the Aloisen font (and any other text fonts in the captured file) whenever you print or view this EPS file.

❑ Erasing

You can erase most symbols either by selecting them and typing delete, or by clicking them with the Eraser Cursor (as discussed in "Eraser Button" on page 70 of your Overture Reference Manual). You can also select symbols and choose **Edit>Cut** or **Edit>Clear**.

❑ Exporting

You can export music from Overture into standard multitrack (format 1) MIDI files. This is useful for sharing data with other MIDI applications. It's particularly advantageous if you wish to record a performance into Overture, export the performance to a MIDI file, then import the MIDI file into a dedicated sequencer program such as Opcode's Vision™. When you choose

File>Export, Overture opens a standard Save As dialog box. Use the dialog box to tell Overture what to name the resulting MIDI file and where you want it saved. You can disable tracks from the export operation by muting them in the Tracks window.

❑ Extracting Parts

Overture can extract and create separate instrument parts from a complete score. To do so:

1. **Choose File>Extract Parts.**
   The Extract Parts dialog box appears.
2. **Click the selector dots of those tracks you wish to extract.**
3. **Drag track names into the desired part groupings.**
4. **Check the appropriate check boxes and click the OK button.**
   Overture saves each extracted part as its own Overture file.
   When you extract parts, Overture creates a folder named "<Title> Parts" (where <Title> is the name of the Overture file from which the parts are extracted) and places it in the same folder as the application. It then places each extracted part in that folder.

Overture automatically transposes any extracted tracks that you've defined as transposing instruments in the Setup Track dialog box. This lets you create scores for transposing instruments (such as many trumpets, clarinets, english horns, and so on) from a master score. For more information about setting up Transposing Instruments, see "Normal Tracks" on page 377 of your Overture Reference Manual and "Transposing Instrument Track Example" on page 385 of your Overture Reference Manual.

For more information about part extraction, see "Extract Parts" on page 342 of your Overture Reference Manual.

❑ Fermata

Use a fermata to tell a performer to hold a note or rest longer than is indicated. Fermata tools (both standard and inverted) appear in Overture's Articulations palette.

To add a fermata to a score:

1. **From the Articulations palette, select the desired fermata tool.**
   Overture offers standard and inverted fermatas for placement both above and below a note or rest.
2. **In the Score window, click the note or rest to which you want to apply the fermata.**
   If you click a note (or rest) and immediately release the mouse button, Overture places the fermata in its default position.
   If you press and hold the mouse on a note (or rest), you can drag the fermata to position it manually.

Fermatas do not affect MIDI playback. For more information about fermatas and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Fingering

Sometimes it's desirable for a musical score to dictate the exact fingering that a performer should use. This is done by inserting a finger number over a note. Finger numbering tools appear in Overture's Ornaments palette.

To add fingerings to a score:

1. **From the Ornaments palette, select the desired finger tool.**
2. **In the Score window, click the note to which you want to add the fingering indication.**

   If you click a note and immediately release the mouse button, Overture places the fingering in its default position.

   If you press and hold the mouse on a note, you can drag the fingering mark to position it manually.

For more information about fingerings and other ornaments, see "Chapter 7: Ornaments Button" in your Overture Reference Manual.

❑ Footers

Overture can display and print footers on any pages in a score. Footers are a type of Page text, which is described briefly in "Text" on page 85 of this encyclopedia. For detailed information about Page text, see "Using Page Text" on page 135 of your Overture Reference Manual.

❑ Glissandos

Use glissandos to indicate a continuous pitch glide between two notes. Overture supports the two most popular glissando notation methods; a straight line and a wavy line. There are two ways to create a glissando in Overture:

- Use the **Glissando ~** or **Glissando -** commands in the **Notes** menu's **Group** submenu.
- Use either Glissando tool in the Groups palette.

MIDI playback is unaffected by glissando marks in a score. If you want to hear a glissando effect in MIDI playback, record a pitch bend event or draw one in the Graphic window.

To create glissandos with either **Glissando** command:

1. **Select the two notes between which you want to insert the glissando.**
2. **Choose either Notes>Group>Glissando ~ or Notes>Group>Glissando -.**

   Overture creates the selected glissando marking (either a wavy or straight line) between the two selected notes. If you select more than two notes, Overture places the Glissando between the first and last notes in the selection. For more information, see "Glissando ~" on page 458 of your Overture Reference Manual and "Glissando -" on page 458 of your Overture Reference Manual.

To create glissandos with either Glissando tool:

1. **Select either glissando tool from the Groups palette.**

2. **In the score window, drag a rectangle around the notes between which you want to insert the glissando.**

   Overture creates the selected glissando marking (either a wavy or straight line) between the two selected notes. If you select more than two notes, Overture places the Glissando between the first and last notes in the selection. For more information, see "Chapter 6: Groups Button" in your Overture Reference Manual.

To change the length or angle of a glissando, simply drag its endpoint. To change the horizontal or vertical position of a glissando, drag its midpoint. For more information about editing glissandos see, "Editing Glissandos" on page 91 of your Overture Reference Manual.

❑ Gospel Notation

See "Picture Music" on page 58 of this encylopedia.

❑ Grace Notes

Use grace notes to indicate that an ornamental note is to be played very quickly and just prior to the main note. The grace note tool appear in Overture's Notes palette.

To position a grace note in a score:

1. **From the Notes palette, select the note tool that corresponds to the MIDI playback duration of the grace note you wish to enter.**
   For example, if you want your grace note to play as though it were a 128th note, select the 128th note tool.
2. **From the Notes palette, Select the Grace Note tool.**
3. **Move the cursor to the desired location and click.**
   Overture positions a standard grace note in the score and inserts a MIDI note of the value selected in Step 1.

For more information, see "Grace Notes" on page 83 of your Overture Reference Manual.

❑ Grand Staff

See "Piano Staff" on page 54 of this encylopedia.

❑ Guitar Notation

Overture supports a couple different styles of guitar notation. One is tablature notation (discussed in "Tablature" on page 82 of this encylopedia), in which you indicate music by string and fret number, rather than with a traditional musical staff. The other is lead sheets, in which you show chord names (discussed in "Chord Names" on page 16 of this encylopedia) and strum patterns (see "Slash Heads" on page 70 of this encylopedia) on a standard musical staff.

❑ Hairpins

Use hairpins to indicate a gradual increase in loudness (crescendo) or decrease in loudness (decrescendo). Hairpins appear in Overture's Dynamics palette.

To position a hairpin in a score:

1. **Select the desired hairpin tool (crescendo or decrescendo) from the Dynamics palette.**
2. **In the Score window, move the cursor to where you want the hairpin to start, then press and hold the mouse.**
3. **Drag the mouse to the point where you want the hairpin to end, then release the mouse.**

   You'll see a straight hairpin of fixed height with three "handles".

   To "open" or "close" the opening of the hairpin, use the Arrow Cursor to drag one of the handles at the open end. To change the angle of a hairpin, drag the handle on the closed end. To reposition the hairpin, drag anywhere in the open part of the hairpin.

   Hairpins do not affect MIDI playback volumes.

For more information, see "Using Crescendos and Decrescendos" on page 127 of your Overture Reference Manual.

❑ Hand Stopping

To hand-stop a brass instrument, the performer thrusts his clenched fist into the opening of the bell, resulting in a "snarling" brass sound. This technique is most commonly notated by placing a small plus sign over any hand-stopped notes. For more information, see "Plus Mark" on page 59 of this encylopedia.

❑ Harmonics

There are two types of harmonics: natural and artificial. On string instruments, natural harmonics are created by lightly touching the string where you would usually depress it. Artificial harmonics are created by stopping a note with one finger (creating a sort of "moveable nut") while lightly touching the string with another finger. Both harmonic tools appear in Overture's Articulations palette.

To add a harmonic marking to a note:

1. **From the Articulations palette, select the appropriate harmonic tool.**
2. **In the Score window, click the desired note to insert the harmonic.**

   If you click a note and immediately release the mouse button, Overture places the harmonic in its default position.

   If you press and hold the mouse on a note, you can drag the harmonic mark to position it manually.

   You can add a harmonic to a contiguous group of notes by dragging a rectangle around them.

You can force a harmonic to go above a note by holding down the option key when you insert it. You can force a harmonic to go below a note by holding down the command key when you insert it.

For more information about harmonics and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Headers

Overture can display and print headers on any pages in a score. Headers are a type of Page text and is described briefly in "Text" on page 85 of this encyclopedia. For detailed information about Page text, see "Using Page Text" on page 135 of your Overture Reference Manual.

❑ Importing Files

Overture can import both standard MIDI files and Vision files.

To import a standard MIDI file:

1. **Choose File>Import.**
   A standard Macintosh Open dialog box appears.
2. **Use the dialog box to find the MIDI file you want to import and click the Open button.**
   Overture opens the Import File dialog box (as discussed in "About the Import File Dialog Box" on page 340 of your Overture Reference Manual).
3. **Enable those tracks you wish to import and select the desired voicing, split, quantization and transcription options for each track.**
4. **Click the OK button.**
   Overture creates a new Score window. Its staves show either standard music notation or raw MIDI data depending on the transcription option you selected in the Import File dialog box.

To import a Vision file:

1. **Choose File>Import.**
   A standard Macintosh Open dialog box appears.
2. **Use the dialog box to find the Vision file you want to import and click the Open button.**
   If the Vision file contains more than one sequence, Overture opens a dialog box in which you specify which sequence you wish to import into Overture.
3. **Click a sequence to select it, then click the Convert button.**
   Overture opens the Import File dialog box (as discussed in "About the Import File Dialog Box" on page 340 of your Overture Reference Manual).
4. **Enable those tracks you wish to import and select the desired voicing, split, quantization and transcription options for each track.**
5. **Click the OK button.**
   Overture creates a new Score window. Its staves show either standard music notation or raw MIDI data depending on the transcription option you selected in the Import File dialog box.

For more information about importing files, see "Import" on page 338 of your Overture Reference Manual.

❑ Key Signature

Overture indicates key signatures with the standard configuration of sharps and flats placed at the beginning of a measure. To insert a key signature into a score:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Key.**
   Overture opens the Set Key Signature dialog box.
3. **Use the Set Key Signature dialog box to define the desired key signature, then click the OK button.**
   Overture applies the key signature to the active measure and all remaining measures up to the next key signature change.

For more information, see "Set Key" on page 406 of your Overture Reference Manual.

❑ Lead Sheets

Lead sheets are used to indicate the rhythmic and harmonic content of a piece of music, without showing all the actual parts. Generally, lead sheets contain:

- Chord Names (discussed in "Chord Names" on page 16 of this encylopedia).
- Slashes (discussed in "Slash Heads" on page 70 of this encylopedia).
- Standard notated melody line.
- Lyrics (discussed in "Lyrics" on page 35 of this encylopedia).

They may also contain tablature notation as discussed in "Tablature" on page 82 of this encylopedia.

❑ Lyrics

Lyrics are the actual vocal text that Overture assigns to notes in a score. To create a lyric:

1. **Open the Lyrics window and click the Add Lyric button.**
   This creates a new lyric. If the active score does not yet contain any lyrics, Overture will automatically add a new lyric for you.
2. **Type a name for the lyric, then assign it to a voice, verse and starting measure.**

3. **Type the lyric in the Lyric Entry area at the bottom of the Lyrics window.**
4. **Click the Apply Changes button in the Lyrics window.**

   Overture automatically assigns each word to an individual note beginning with the first note in the indicated measure.

To place separate syllables on individual notes, type a dash (or space) between each syllable.

To extend a syllable across more than one note (a melisma), type an underline character. Each underline extends the syllable for one note.

To assign multiple words to a single note, type a non-breaking space (option-spacebar) between each word.

To assign multiple syllables to a single note, type a non-breaking dash (option-dash) between each syllable.

To start lyrics on a note other than the first note in a measure, begin the lyric with a space for each note you wish to skip. Similarly, to skip notes in the middle of a score, type a space.

To edit the text of an existing lyric:

1. **Open the Lyrics window and click a lyric's selector dot to select it for editing.**
2. **At the bottom of the Lyrics window, use the I-Beam cursor to select the text you wish to edit.**
3. **Type the new text.**
4. **If you wish to edit the lyric name, starting measure, voice assignment, or verse, change those in the Lyric List.**
5. **Click the Apply Changes button.**

   You can also change a lyric's font by selecting the desired text in the Lyrics window and selecting new font characteristics from the **Font**, **Size**, and **Style** menus, then clicking the **Apply Changes** button.

To change the vertical position of an entire verse:

1. **Select Options>Show>Lyric Positions.**

   This causes Overture to display position indicators (little triangles) to the left of every verse in the score.
2. **Drag any position indicator up or down to change the vertical position of all remaining verses for *that staff* in *that system*.**

   Alternately, you can option-drag a position indicator up or down to apply the vertical change to the same verse in every remaining staff on that *page*.

   Also, you can command-drag a position indicator up or down to apply the vertical change to the same verse in every remaining staff in the *score*.

To reposition any word (or group of words) in the Score window, simply drag them to new locations. Shift-drag to constrain their motion horizontally or vertically.

For more information, see "Chapter 21: Lyrics Window" in your Overture Reference Manual.

❑ Margins

To set the top, bottom, left, and right margins for all pages in an Overture score:

1. **Choose Score>Page Dimensions.**

   Overture opens the Page Dimensions dialog box.

2. **Type the desired margins into the four margin fields.**

   Alternately, you could drag the corners of the dotted margin indicators in the dialog's score graphic.

   You can quickly set your score's page margins to 1/2" by clicking the **Normal Size** button. You can also set your score's page margins to those defined by your printer driver by clicking the **Printer Size** button.

3. **Click the OK button.**

   Overture sets the margins for all pages in the score to the dimensions you enter.

For more information about setting margins and other page dimensions, see "Page Dimensions" on page 359 of your Overture Reference Manual.

To indent a system (or group of systems), drag either the left or right selection handle of any staff in the system. By dragging left or right, you change the width of the entire system. By dragging up or down, you change the spacing of staves. Option-drag a staff selection handle to apply the edit to all remaining systems on a page. Command-drag a staff selection handle to apply the edit to all remaining systems in the score. For more information about adjusting individual systems, see "Arranging Staves and Systems" on page 26 of your Overture Reference Manual.

❑ Measure

A measure is an orderly group of notes that sum to a specified number of beats. Scores contain many measures, and each measure is separated by a barline.

Overture offers an entire menu of commands (such as **Set Key**, **Set Tempo** and **Set Meter**) that you can apply to the active measure. The active measure is the measure that contains the insertion point. To activate a measure, simply click in it with the Arrow Cursor.

Overture can also notate pickup measures. See "Pickup Measures" on page 56 of this encylopedia.

❑ Measure Numbers

You can specify a measure numbering and display format for any measure (or group of measures) in a score. To create a measure numbering format:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Numbers.**

   Overture opens the Measure Numbers dialog box.
3. **Use the Measure Numbers dialog box to specify a measure numbering format, then click the OK button.**

   Overture numbers measures as requested, beginning with the active measure and continuing until it sees a measure requesting a different numbering format.

For more information, see "Set Numbers" on page 429 of your Overture Reference Manual.

❑ Melisma

This is a group of notes sung to a single syllable of text. In Overture, you create a melisma by extending a single lyric syllable across multiple notes. To do this, type an underline character for each note over which the syllable extends. This and other Lyric entry techniqes are discussed in "Lyrics" on page 35 of this encylopedia.

❑ Meter

You can specify a meter, meter display, pulse option, composite meter and beaming pattern for any measure (or group of measures) in a score. To do so:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Meter.**

   Overture opens the Set Meter dialog box.
3. **Use the dialog box to define the meter and its beaming options, then click the OK button.**

   Overture applies the new meter to the active measure and all remaining measures up to the next meter change.

For more information, see "Set Meter" on page 411 of your Overture Reference Manual.

❑ Metronome

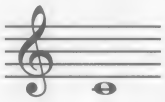
A traditional metronome is a device that clicks on every beat at a desired tempo. Overture contains a built in metronome that uses any sound on any MIDI device's specified MIDI channel to produce its "click" sound.

To define the metronome's "click" sound, choose **Options>Metronome>Metronome Sound** and make selections in the resulting dialog box. To define *when* you want the metronome to click, select one of the following options:

- **Options>Metronome>Click in Record**: causes the metronome to click only when Overture is recording.
- **Options>Metronome>Click in Play**: causes the metronome to click whenever Overture plays.
- **Options>Metronome>Click in Countoff Only**: causes the metronome to click only during the countoff measure prior to recording.

For more information, see "Metronome" on page 485 of your Overture Reference Manual.

❑ Middle C

In standard music notation, middle C is defined as follows:

In the MIDI spec, middle C is defined as note number 60, which on some instruments corresponds to C3 and on others to C4. Overture lets you define whether you want to give middle C the name "C3" or "C4." To do so:

1. **Choose Options>Preferences.**
   Overture opens the Preferences dialog box.
2. **Select General from the Preference dialog box's Preference Type pop-up menu.**
3. **Check the Middle C is C4 option if you want Overture to display middle-C as C4. Uncheck the Middle C is C4 option if you want Overture to display middle-C as C3.**

❑ MIDI

MIDI is an acronym for Music Instrument Digital Interface. Using a Macintosh MIDI interface you can connect your computer to any MIDI-equipped device. You can use MIDI devices to enter music into Overture and to play back Overture scores.

❑ MIDI Thruing

See "Thru Instrument" on page 86 of this encylopedia.

❑ Mordents

Short mordents usually consist of the first three notes of a downward trill. Long mordents consist of the first five notes of a downward trill. Inverted mordents are played like the first notes of an upward trill. Mordent symbols appear in Overture's Ornaments palette.

To insert a mordent into a score:

1. **From the Ornaments palette, select the desired mordent tool.**
2. **In the Score window, click the note to which you want to add the mordent marking.**

   If you click a note and immediately release the mouse button, Overture places the mordent in its default position.

   If you press and hold the mouse on a note, you can drag the mordent to position it manually.

You can force mordents to go above a note by holding down the option key when you insert them. You can force mordents to go below a note by holding down the command key when you insert them.

Mordent marks do not affect MIDI playback. For more information about mordents and other ornaments, see "Chapter 7: Ornaments Button" in your Overture Reference Manual.

If you record a mordent into Overture using a MIDI keyboard, you can hide the notes in the mordent by selecting them and choosing **Edit>Make Invisible**.

❑ Multi Measure Rests

You can group multiple "empty" measures together into a single measure and notate it as a multi measure rest. To do so:

1. **Using the Arrow Cursor, click within the first measure you wish to group into a multi measure rest.**
2. **Choose Measures>Multi Measure Rest.**

   Overture open the Set Multi Measure Amount dialog box.

3. **In the dialog box, enter the number of measures you want to group into a single multi measure rest (including the active measure)**
4. **Click the OK button.**

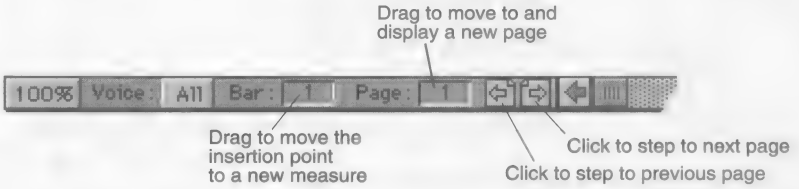
   Overture creates a multi measure rest of the specified length.

   Overture automatically breaks multi-measure rests when it encounters important symbols such as rehearsal marks or double barlines.

For more information, see "Multi Measure Rest" on page 434 of your Overture Reference Manual.

❑ Navigating

You can navigate through a score by using the page view controls at the bottom of the Score window.



To view any page in the score, simply drag the numerical upward to increase the page number or drag it downward to decrease the page number. Alternately, you can click the Page numerical, type the desired page number, then hit the Return key.

To place the insertion point in any measure in your score (activating that measure), use the bar numerical. Simply drag the numerical upward to increase the bar number, or drag it downward to decrease the bar number. Alternately, you can click the Bar numerical, type the desired bar number, then hit the Return key. *The Bar numerical always shows the absolute bar number in the score; it does not show custom bar numbers assigned in the Set Numbers dialog box.* For example, if you set up your score such that the first measure is labeled as Bar #17, the Bar numerical will still show that first measure as Bar #1.

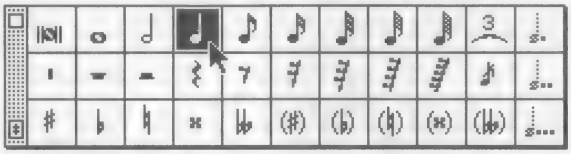
To move forward or backward through your score a single page at a time, click the Next Page or Previous Page buttons.

For more information about these and other page view controls, see "Page View Controls" on page 16 of your Overture Reference Manual.

❑ Notes (Mouse Entry)

Overture provides numerous ways to enter notes into a score. For a complete list of note entry methods, see "Recording" on page 63 of this encyclopedia.

This section discusses how to enter notes from the Notes palette using only the mouse:

1. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**
2. **Select the desired tool from the Notes palette.**
   This tells Overture the value of the note or rest you want to insert.

3. **Move the cursor over the Score window.**
   The cursor becomes a crosshair.
4. **Click the score where you want to place the note.**
   The pitch of the note is determined by the vertical placement of the cursor.
   The horizontal placement of the note is determined either automatically or manually—notes are positioned automatically if **Options>Auto Position** is checked. notes are placed manually if it is not checked.
   If you press and hold the mouse, you can set the pitch and horizontal placement of the note before you release the mouse button.

To insert accidentals:

1. **Select the desired accidental tool from the Notes palette.**
2. **In the Score window, click the note to which you wish to apply the accidental.**
   If you click a note and immediately release the mouse button, Overture places the accidental in its default position.
   If you press and hold the mouse on a note, you can drag the accidental to position it manually.

For more information about using the Notes palette to enter notes, rests and accidentals, see "Chapter 5: Notes Button" in your Overture Reference Manual. For general information about palettes and other items on Overture's Tool Bar, see "Chapter 3: Tool Bar Overview" in your Overture Reference Manual. To learn how to edit notes, see "Notes (Editing)" on page 45 of this encyclopedia.

❑ Notes (Mouse & Mac Keyboard Entry)

Overture provides numerous ways to enter notes into a score. For a complete list of note entry methods, see "Recording" on page 63 of this encylopedia.

This section discusses how to enter notes from the Notes palette using a combination of the mouse and the Macintosh keyboard. To insert notes and rests using the mouse and Mac keyboard:

1. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**
2. **Type the number key corresponding to the duration of the note or rest you wish to enter.**

   For a whole note, type [1]; a half note = [2]; a quarter note = [4]; an eighth note = [8]; a sixteenth note = [6]; a thirty-second note = [5]. Type a [3] to create a triplet of the selected value. Type a [.] to created a dotted value. Type an [R] to create a rest of the selected value.
3. **Click the score where you want to place the note.**

   The pitch of the note is determined by the vertical placement of the cursor.

   The horizontal placement of the note is determined either automatically or manually—notes are positioned automatically if **Options>Auto Position** is checked. notes are placed manually if it is not checked.

   If you press and hold the mouse, you can set the pitch and horizontal placement of the note before you release the mouse button.

To enter accidentals:

1. **Type the Macintosh keyboard equivalent for the desired accidental.**

   For a sharp, type [S]; a flat = [F]; a natural = [N].
2. **In the Score window, click a note to assign the accidental to it.**

For more information about using the Notes palette to enter notes, rests and accidentals, see "Chapter 5: Notes Button" in your Overture Reference Manual. For general information about palettes and other items on Overture's Tool Bar, see "Chapter 3: Tool Bar Overview" in your Overture Reference Manual. To learn how to edit notes, see "Notes (Editing)" on page 45 of this encylopedia.

❑ Notes (Editing)

You can change a note's pitch or position simply by dragging it.

To change the horizontal position of a note:

1. **Move the Arrow Cursor over the notehead.**
   The cursor changes to a Drag Cursor.
2. **Drag the note left or right to change its horizontal position.**
   Alternately, you could select a note and type the ← or → keys to nudge it to the left or right.

To change the pitch of a note:

1. **Move the Arrow Cursor over the notehead.**
   The cursor changes to a Drag Cursor.
2. **Drag the note up or down to change its pitch.**
   Alternately, you could select a note and type the ↑ or ↓ keys to move it up or down in pitch.

You can choose whether you want dragged notes to change chromatically (according to the 12-tone scale) or diatonically (according to the key of the measure). To drag notes diatonically:

1. **Choose Options>Preferences.**
   Overture opens the Preferences dialog box.
2. **In the Preferences dialog box, select General from the Preference Type pop-up menu.**
3. **Make sure that "Drag Notes Chromatically" is not checked.**

To drag notes chromatically:

1. **Choose Options>Preferences.**
   Overture opens the Preferences dialog box.
2. **In the Preferences dialog box, select General from the Preference Type pop-up menu.**
3. **Click the "Drag Notes Chromatically" check box to check it.**

For more information about editing notes and other musical symbols, see "Editing Notation Symbols" on page 45 of your Overture Reference Manual.

To remove notes from a score, either click them with the Eraser Cursor, or select them and type the delete key (or choose **Edit>Cut** or **Edit>Clear**).

To change the note's value (such as converting a quarter note into an eighth note):

1. **Move the cursor over the desired note in the score.**
   The cursor changes into a Drag Cursor.
2. **Click the note to select it.**
   If you want to change more than one note, you can shift-click multiple notes to select them.
3. **Type the keyboard equivalent for the note value to which you wish to change the selected note(s).**

For more information, see "Changing Existing Note Values" on page 83 of your Overture Reference Manual.

You can edit notes indirectly by editing their MIDI data in the Graphic window (as discussed in "Chapter 19: Graphic Window" in your Overture Reference Manual).

❑ Notes (Naming)

Overture lets you assign a name to any MIDI note. This is most commonly used to name notes with their corresponding drum sound. However, it's also useful for naming sound effects, foley effects, or other sampled sounds. You can create libraries of different note names for different drum machines or samplers. All note names are set up in Drum Map libraries. For information about Drum Maps, see "Drum Maps" on page 22 of this encylopedia.

❑ Noteheads

Overture supports the use of many different types of noteheads, including:

- **standard noteheads**: these are standard oval noteheads used in traditional music notation. For information on how to insert this and other noteheads, see "Chapter 9: Noteheads Button" in your Overture Reference Manual.
- **invisible noteheads**: these noteheads are invisible; only stems and flags are visible. For information on how to insert this and other noteheads, see "Chapter 9: Noteheads Button" in your Overture Reference Manual.
- **percussion noteheads**: these are standard circular, "x", and other percussion notehead shapes. For information about how to insert this and other noteheads, see "Chapter 9: Noteheads Button" in your Overture Reference Manual.
- **picture music (solmization) noteheads**: see "Picture Music" on page 58 of this encylopedia.
- **slash noteheads**: see "Slash Heads" on page 70 of this encylopedia.
- **rhythm noteheads**: see "Rhythm Heads" on page 66 of this encylopedia.
- **tablature noteheads**: see "Tablature" on page 82 of this encylopedia.

❑ OMS

OMS is an acronym for the **O**pen **M**usic **S**ystem. OMS is a Macintosh system extension developed by Opcode that Overture uses to communicate with all the MIDI hardware in your studio. OMS provides a central location (called the Studio Setup document) for defining and storing a detailed description of your MIDI studio.

You can open the OMS Studio Setup document by choosing **Options>Open Studio Setup**. You can determine how OMS behaves in the presence of non-OMS applications by choosing **Options>OMS MIDI Setup**.

For a complete description of OMS, read your OMS manual.

If you want to use any of Overture's MIDI entry and MIDI playback features, you must install and set up OMS. OMS is not required if you don't use any of Overture's MIDI features.

❑ Ornaments

Ornaments are added to a score to tell the performer how to "decorate" certain notes. All of Overture's ornament marks are contained in the Ornaments palette.

To insert ornaments into a score:

1. **Choose the desired ornament tool from the Ornaments palette.**
2. **In the Score window, click the note you wish to ornament.**

To delete ornaments in a score, either:

- click an ornament with the Eraser Cursor, or
- select notes with ornaments attached to them and choose **Notes>Delete>Articulations**.

For information about each ornament tool, see its entry in this Encylcopedia. To learn more about the Ornaments palette, see "Chapter 7: Ornaments Button" in your Overture Reference Manual.

❑ Ottavas

Use Ottavas to indicate that a selection of notes should be played either one or two octaves higher or one octave lower than notated. To insert an ottava mark over or under a group of notes:

1. **Using the Arrow Cursor, select all the notes that you wish to affect with the ottava.**
2. **Choose Notes>Insert Ottava.**
   Overture opens the Insert Ottava dialog box.
3. **Use the Insert Ottava dialog box to set both the desired transposition and how you want the ottava to appear in your score, then click the OK button.**
   Overture inserts the ottava marking into your score. MIDI playback recognizes ottava markings and transposes notes accordingly.

You can delete an ottava simply by clicking it with the Eraser Cursor. MIDI playback recognizes the removal of an ottava and shifts the playback pitch accordingly.

For more information, see "Insert Ottava" on page 446 of your Overture Reference Manual.

❑ Page Layout

You can change the default number of measures displayed in a system as well as the default number of systems displayed on a page. To do so:

1. **Choose Score>Layout Page.**
   Overture opens the Layout Page dialog box.
2. **Use the Systems per Page numerical to tell Overture the default number of systems you want displayed on that page.**
3. **Use the Measures per System numerical to tell Overture the default number of measures you want displayed in each system on that page.**
4. **If you want the changes applied to all remaining pages in your score, check the "All Remaining Pages" option.**
5. **Click the OK button.**
   Overture applies the changes to your score. For more information about the **Layout Page** command, see "Layout Page" on page 357 of your Overture Reference Manual.

Also, you can change the physical size of score pages as well as their margins. To do so:

1. **Choose Score>Page Dimensions.**
   Overture opens the Page Dimensions dialog box.
2. **Set your page size and desired margins, then click the OK button.**
   Overture creates scores with the specified dimensions. There are special considerations for scaling, printing and displaying oddly sized scores. For detailed information, see "Page Dimensions" on page 359 of your Overture Reference Manual.

To learn how to set staff widths and spacing of staves on a page (or pages), see "Arranging Staves and Systems" on page 26 of your Overture Reference Manual.

❑ Page Text

Use Page text for titles, headers, footers, composer credits, copyright notices, publishing data, and so on. You can assign page text to any page (or pages), and you can position it anywhere on that page.

To insert page text into a score:

1. **Select the Page Text tool from the Text palette.**

2. **In the Score window, drag a rectangle where you want to position the text.**
   The Page Text dialog box appears.
3. **Select the type of page text and specific pagination options in the Page Text dialog box, then click the OK button.**
   Overture creates an empty Macintosh text box in your Score window.
4. **Type the desired text into the text box.**
   To resize the box, drag its lower right handle.
   To reposition the box, drag its upper left handle.
   To change the font, drag across the text with the I-Beam cursor, then select the desired font characteristics from the **Font**, **Size**, and **Style** menus.

To reposition page text, simply drag it to a new location.

Double-click page text to edit it. Overture displays the text box and I-Beam cursor, enabling you to edit the text or its font.

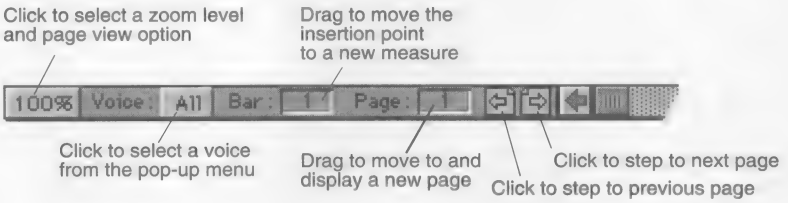
Option-double-click page text to edit its text characteristics by re-opening the Page Text dialog box.

To learn how page text differs from other Overture text formats, see "Text" on page 85 of this encyclopedia. For detailed information about page text, see "Using Page Text" on page 135 of your Overture Reference Manual.

❑ Page View Controls (On-Screen)

The bottom of the Score window contains Overture's on-screen page view controls. Use these controls to:

- Step forward or backward through the score one page at a time.
- Go to any page in the score.
- Activate any measure in the score.
- Determine the active voice.
- Select a zoom level.
- Select a page view option.


Click to select a zoom level and page view option
Drag to move the insertion point to a new measure
100%
Voice:
All
Bar:
1
Page:
1
Click to select a voice from the pop-up menu
Drag to move to and display a new page
Click to step to next page
Click to step to previous page

For more information about Page View controls, see "Page View Controls" on page 16 of your Overture Reference Manual.

❑ Pasting

Overture provides three different paste operations:

- **Paste**: When you choose **Edit>Paste** in the Score window, Overture copies all note and note-related events from the clipboard into the score, replacing the events currently in that time range. It does not copy: meters, beat charts, tempo changes, lyrics, chord symbols, or measure text. This is so you can copy and paste notes between different sections of a score without disturbing the rhythmic flow of the composition.
- **Paste Special**: Choose this command to perform a more complete and user-definable paste operation than is possible using simply the **Paste** command. Overture's **Paste** command copies only notes, ornaments, articulations and other music-related symbols from the clipboard into the score. Overture's **Paste Special** command pastes all of that *plus* it gives you the option of pasting: meters, beat charts, tempo changes, lyrics, chord names, or measure text. For more information, see "Paste Special" on page 350 of your Overture Reference Manual.

- **Merge**: When you choose **Edit>Merge** in the Score window, Overture copies all note and note-related events from the clipboard into the score. Unlike **Edit>Paste**, it does not replace your score's current contents; rather it adds the clipboard contents to them. Like **Edit>Paste**, it does not copy chord names, lyrics, meters, beat charts, tempo changes or measure text.

❑ Parts

Overture can extract and create separate instrument parts from a complete score. For more information, see "Extracting Parts" on page 27 of this encylopedia.

❑ Pause

Use the pause symbol (comma) to indicate a very brief pause (such as the length of a breath). Use the grand pause (Caesura) symbol to indicate a pause at the end of a long phrase or section—this marking indicates a longer pause than a comma.

Unlike other symbols in the Articulations palette, pause marks are not placed directly above or below a note, but in the space where the pause is to occur. To place either a pause or a grand pause into a score:

1. **From the Articulations palette, select either Pause tool.**
2. **In the Score window, press and hold the mouse on the note you want to pause after.**

   Overture, by default, shows the pause over the note.
3. **While still holding down the mouse button, drag the pause to the right to position it in the score.**

   Commas go above the staff to the right of the note. Grand pauses go through the top space of the staff to the right of the note.
4. **Release the mouse button to complete the insertion.**

MIDI playback is unaffected by pause marks. For more information about pause markings and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Pedal Marks

Use pedal marks in piano music to indicate when to use the damper pedal. The abbreviation "Ped" is used to indicate the depression of the damper pedal (the Down Pedal tool), and an asterisk is used to indicate the pedal's release (the Up Pedal tool). Use pedal marks in Organ music to indicate when to use the heel or toe, or to switch between the two. Pedal tools appear in Overture's Articulations palette.

To add pedal marks to a score:

1. **From the Articulations palette, select the desired pedal tool.**
2. **In the Score window, click the note at which you want to place the pedal mark.**

   If you click a note and immediately release the mouse button, Overture places the pedal marking in its default position.

   If you press and hold the mouse on a note, you can drag the pedal mark to position it manually.

You can force Pedal marks to go above a note by holding down the option key when you insert them. You can force Pedal marks to go below a note by holding down the command key when you insert them.

MIDI playback is unaffected by pedal marks. For more information about pedal markings and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Percussion Notation

Overture allows you to create and edit special percussive tracks that record, notate, and play drums or other percussion instruments. Percussive tracks use the current Drum Map to assign default note names, noteheads and staff positions. Therefore, you should be familiar with Drum Maps before learning to use percussive tracks. For more information about Drum Maps, see "Drum Maps" on page 22 of this encyclopedia.

Each percussive track can notate up to eight different drum sounds (called *parts*). If you need to notate more than eight drum parts, you'll need to use more than one percussive track.

Use the Setup Track dialog box to define a track as a percussive track and to assign a drum sound (MIDI pitch), notehead and staff position to each part. To do so:

1. **Double-click a staff's selector handle to open its Setup Track dialog box.**
   Alternately, you could click anywhere in the desired staff and choose **Score>Setup Track**.
2. **Select one of the percussive Instruments (such as Drums or Percussion) from the Instrument Name pop-up menu.**
   Overture displays the percussive track options. Each drum part is automatically assigned to the default pitches selected in your current Drum Map. Each part corresponds to a single drum sound (MIDI pitch).
3. **If you wish to change a part's assignment, simply select a new pitch from the pop-up Pitch (Name) menu.**
   Overture fills the **Head** and **Position** fields with the selections assigned to that pitch in your current Drum Map.
4. **If you wish to change a part's default notehead or staff position, do so in the Setup Track dialog.**
   Changes you make in the Setup Track dialog box do not affect the Drum Map; only the percussive track.

When you record into a percussive track, Overture automatically maps each part's MIDI note to the selected staff position and assigns the selected notehead. When you play a percussive track, Overture automatically maps the displayed notes to their correct MIDI pitch so that it plays the correct drum sounds.

For more information about percussive tracks, see "Percussive Tracks" on page 379 of your Overture Reference Manual.

❑ Piano Staff

The piano staff (also called a grand staff) is actually two staves, consisting of a bass staff and a treble staff. The piano staff is most often used in keyboard music to notate two-handed performances. You can add a piano staff to the score by selecting the Piano Staff tool from the Tools palette and clicking within the Score window.

For more information about this and other staves, see "Chapter 14: Staves Button" in your Overture Reference Manual.

When you record MIDI data into a pair of tracks that are notated as a piano staff, Overture splits the data between the two staves according to the split point.

To set a split point:

1. **Create a piano staff, then click a measure to enable it for recording.**
2. **Choose Options>Record Options.**

   Overture opens the Record Options dialog box.
3. **Check the Split point is dialog box and enter the desired split point in the corresponding numerical.**
4. **Click the OK button**
5. **Record some music using a MIDI keyboard.**

   Overture places all notes equal to or above the split point in the treble track and notates them on the treble staff. It place all notes below the split point in the bass track and notates them in the bass staff.

   For more information about this and other record options, see “Record Options” on page 489 of your Overture Reference Manual.

You may sometimes play notes with a hand other than that defined by your split point. If this is the case, you can easily move those notes to a different track by selecting them and choosing either the **Notes>Move to Prev Track** or **Notes>Move to Next Track** commands. For more information, see “Move to Prev Track” on page 463 of your Overture Reference Manual and “Move to Next Track” on page 464 of your Overture Reference Manual.

❑ Pickup Measures

Pickup measures contain fewer beats than indicated by the meter. Overture allows you to create pickup measures anywhere in a score. To define a measure as a pickup measure:

1. **Using the Arrow Cursor, click within the measure to make it the active measure.**
2. **Choose Measures>Set Meter.**

   Overture opens the Set Meter dialog box.
3. **Check the "Is Pickup" option in the Set Meter dialog box and click the OK button.**

   Overture defines the active measure as a pickup measure.

   Overture right-justifies pickup measures, plays them exactly as written, and ignores them in measure numbering sequences and in incorrect rhythm searches.

For more information about pickup measures, see "The "Is Pickup" Option" on page 417 of your Overture Reference Manual. To learn more about the Set Meter dialog box, see "Set Meter" on page 411 of your Overture Reference Manual.

❑ PICT Files

Overture lets your capture scores or portions of scores as PICT files for inclusion in other documents.

PICT stands for *Macintosh Picture* and is the Macintosh's native graphics format. PICT files use QuickDraw to display and print high resolution graphics. You can paste PICT files into most any Macintosh graphics program, word processor or page layout program and print them on any QuickDraw compatible printer.

To capture a PICT file:

1. **Press and hold the Arrow Cursor button.**
2. **Select PICT on Clipboard from the pop-up menu.**
3. **In the Score window, draw a rectangle around the portion of the score you want to capture.**

   The rectangular outline remains on the screen and represents the area that Overture will capture to a PICT file.
4. **If desired, press and hold the mouse button inside the rectangle and drag it to reposition it.**

5. **If desired, drag the lower right corner of the rectangle to resize it.**
6. **Double-click inside the rectangle.**

   Overture captures the graphics enclosed in the rectangle and places a PICT copy on the Macintosh Clipboard.

You can then paste the PICT file into other programs (such as word processors, graphics programs, or page layout packages), or you can paste it into this or any another Overture score. The PICT file does not contain the actual font, so the System folder must contain the Aloisen font (and any other text fonts in the captured file) whenever you print or view this PICT file.

When you paste a PICT file into a score, it's pasted with a *white* background into the active measure. When you merge a PICT file into a score, it's merged with a *transparent* background into the active measure. PICT files are attached to specific measures, but you can reposition them by dragging. To erase a PICT file that you've pasted into a score, click it with the Eraser Cursor.

PICT files are a great way to create non-standard symbols. You could create a unique symbol library in an illustration program, store them in a scrapbook, and merge them into an Overture score.

❑ Picture Music

Picture music, sometimes used in American gospel songs, uses shaped noteheads to indicate the different degrees in a scale. Modern picture music notation uses shaped notes that correspond to each syllable in the solmization system (do, re, mi, fa, sol, la, ti). Picture music notehead tools are in Overture's Noteheads palette.

To change noteheads into picture music:

1. **Select the desired notehead tool from the Noteheads palette.**
2. **Move the cursor over the note whose head you wish to change.**
3. **Click the note.**

   Overture changes the notehead to the selected shape.

   There are actually two fa heads although only one is shown in the Noteheads palette. Different fa heads are used depending on whether the stem points up or down. Overture automatically uses the correct fa head depending on stem direction.

For more information about picture music and other shaped noteheads, see "Chapter 9: Noteheads Button" in your Overture Reference Manual.

❑ Playback

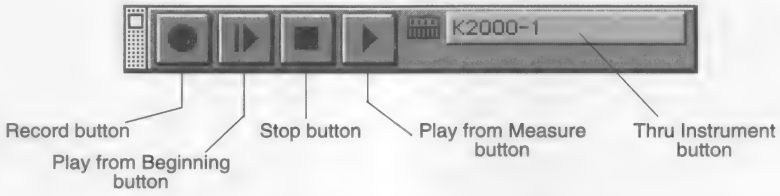
To play a score using a MIDI sound module:

1. **Make sure you have a MIDI sound module connected to a MIDI interface, and that the interface is connected to your computer properly.**
2. **Make sure your OMS Studio Setup document is properly configured.**

   To learn how to configure OMS, see your OMS Owner's Manual.
3. **In the Tracks window, make sure you've assigned each track to the desired MIDI device and channel.**

4. **To play from the beginning of the score, click the Play from Beginning button in the Transport window, or type space.**

   To play from the insertion point, click the Play from Measure button in the Transport window, or type :.



5. **To stop playback, click the Stop button in the Transport window, or type return.**

❑ Plus Mark

The plus mark means different things to different instruments. For example: plus marks in woodwind parts indicate notes are to be played with a "key click"; in brass parts, they indicate "hand stopping"; in strings parts, they indicate pizzicato notes played with the left hand; in jazz scores, they indicate a "du". It's a good idea to put a note in your score that defines your desired implementation of the plus mark. The plus mark tool is in Overture's Articulations palette.

To position a plus mark over a note:

1. **From the Articulations palette, select the plus mark tool.**
2. **In the Score window, click the note to which you want to add the plus mark.**

   If you click a note and immediately release the mouse button, Overture places the plus mark in its default position.

   If you press and hold the mouse on a note, you can drag the plus mark to position it manually.

   You can add plus marks to a contiguous group of notes by dragging a rectangle around them.

You can force a plus to go above a note by holding down the option key when you insert it. You can force a plus to go below a note by holding down the command key when you insert it.

For more information about plus marks and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Printing

In Overture, what you see in the Score window is what prints on the page. Overture can print to either PostScript or QuickDraw printers because its Aloisen font (which contains all the musical symbols) comes in both Postscript and TrueType formats.

You can modify page dimensions and scale printouts using a combination of the Page Dimensions dialog box (discussed in "Page Dimensions" on page 359 of your Overture Reference Manual) and the Page Setup dialog box (discussed in "Page Setup" on page 345 of your Overture Reference Manual).

One important thing to remember is that many printers require AppleTalk for printing, yet AppleTalk interferes with MIDI recording. For more information about AppleTalk, see "AppleTalk" on page 3 of this encylopedia.

❑ Program Changes (MIDI)

Program Change messages are used by MIDI devices to select new sounds (or programs) automatically. There are a couple ways to send MIDI program change messages from Overture:

- Set a default MIDI program number in the **Prog** column in the Tracks window. For more information, see "Program Selection for a Track or Voice" on page 198 of your Overture Reference Manual.
- Insert Program change events into the Graphic window's Strip Chart. For more information, see "The Strip Chart" on page 228 of your Overture Reference Manual.

❑ Quantization

There are a few different types of quantization available within Overture:

- **Transcription Quantization**: You can set the quantization level that Overture uses to transcribe raw MIDI data into standard music notation. Use the Transcription Quantize Amount button to set a quantization value (as discussed in "Chapter 16: Transcription Quantize Amount Button" in your Overture Reference Manual). If you're importing MIDI files or Vision files, use the Import File dialog box to set a transcription quantize level (as discussed in "About the Import File Dialog Box" on page 340 of your Overture Reference Manual). *Transcription quantization does not quantize the actual MIDI data, only its transcribed value.*
- **Cursor Quantization**: In the Graphic window, you can quantize cursor movement to make it easier to select a time range of notes or to move notes a precise number of beats. For more information, see "Quantize Cursor Buttons" on page 208 of your Overture Reference Manual.
- **Playback Quantization**: Overture will quantize playback of the score if you select either **Option>Play Style>As Written** or **Option>Play Style>In Swing**. When you select either of these options, Overture ignores any timing nuances you may have recorded via real-time recording. These options do not quantize the actual MIDI data, only the playback of the MIDI data.

❑ Real Time Recording

Using a MIDI controller, you can record data directly into Overture. To do so:

1. **Make sure you have a MIDI controller and sound source connected to a MIDI interface, and that the interface is connected to your computer properly.**
2. **Make sure your OMS Studio Setup document is properly configured.**
   To learn how to configure OMS, see your OMS Owner's Manual.
3. **Choose Options>Enable Input Devices to make sure your MIDI input device is enabled.**
4. **From the Options>Metronome submenu, select whether you want the metronome to click throughout recording, only when counting off, or never at all.**
5. **If you decide to use the metronome, choose Options>Metronome>Metronome Sound to assign a "click" sound to the metronome.**
   To learn more about the metronome and its related options, see "Metronome" on page 485 of your Overture Reference Manual.

6. **Using the pop-up menu at the bottom of the Score window, select a Voice to record.**
7. **Choose Options>Record Options.**

   Overture opens the Record Options dialog box.
8. **Select the desired record options, then click the OK button.**

   The Record Options dialog box is discussed in "Record Options" on page 489 of your Overture Reference Manual.
9. **Decide whether you want the recorded music to be auto beamed, auto positioned, or auto transcribed by checking the appropriate options in the Options menu.**

   Each of these options is discussed in detail in "Chapter 28: Options Menu" in your Overture Reference Manual.
10. **If you decide you want Overture to automatically transcribe the music, select a transcription quantization value with the Tool Bar's Transcription Quantize Amount button.**

    For details, see "Chapter 16: Transcription Quantize Amount Button" in your Overture Reference Manual.
11. **Decide whether or not to check the Options>Keyboard Thru option.**

    This feature allows you to play a master MIDI controller and hear the output from any sound module in your studio. Generally, you should select this option if your MIDI controller and sound module are separate instruments (or you use a multitimbral keyboard synth with its Local Control turned off). You should uncheck this option if you're using a single keyboard synthesizer and its Local Control is turned on. For more information, see "Keyboard Thru" on page 483 of your Overture Reference Manual.
12. **Using the Transport Window's Thru Instrument button, select the MIDI device on which you wish to record.**
13. **In the Score window, click the measure at which you want recording to begin.**
14. **In the Transport window, click the Record button, or type tab.**

    If you checked either the **Click in Record** or **Click in Countoff Only** options, Overture will countoff for one measure, then begin to record. If you didn't check any countoff options, Overture begins to record immediately.
15. **Play your MIDI controller.**
16. **When you're finished recording, click the Stop button in the Transport window, or type return.**

You should turn off AppleTalk whenever you perform real-time MIDI recording because AppleTalk can interfere with MIDI operations. For more information, see "AppleTalk" on page 3 of this encylopedia.

❑ Rebar

Overture can analyze a score and, if necessary, move barlines so that all measures contain the correct number of beats (as defined by their meters). To rebar a score starting at the active measure, choose **Measures>Rebar**. For more information, see "Rebar" on page 433 of your Overture Reference Manual.

❑ Recording

Overture offers many ways to enter a score:

- **MIDI Recording**: Overture supports two types of MIDI recording:
  - Real-time recording: see "Real Time Recording" on page 61 of this encylopedia.
  - Step-entry recording: You can step record using one of two entry methods:
    - use a MIDI keyboard: see "Step Entry Recording (MIDI Keyboard)" on page 79 of this encylopedia.
    - use the Macintosh keyboard: see "Step Entry Recording (Mac Keyboard)" on page 78 of this encylopedia.
- **Importing**: Overture imports MIDI data of the following types:
  - MIDI file: see "Importing Files" on page 34 of this encylopedia.
  - Vision file: see "Importing Files" on page 34 of this encylopedia.
- **Palette Tools**: Overture allows you to enter a score using various palette tools. There are two ways to enter a score using palettes:
  - Mouse entry: see "Notes (Mouse Entry)" on page 43 of this encylopedia.
  - Macintosh keyboard and mouse entry: see "Notes (Mouse & Mac Keyboard Entry)" on page 44 of this encylopedia.

❑ Rehearsal Marks

Use rehearsal marks to mark a score in various places (such as at tempo changes, key or meter changes, or at the entrance of prominent solo instruments). Overture attaches rehearsal marks to a *specific* measure and a *relative* staff.

To insert rehearsal marks into a score:

1. **Select the Rehearsal Mark tool from the Text palette.**

2. **In the Score window, drag a rectangle where you want to position the rehearsal mark.**

   Overture creates an empty Macintosh text box in your Score window.

3. **Type your rehearsal mark (usually a number or letter) into the text box.**

   To resize the text box, drag its lower right handle.

   To reposition it, drag its upper left handle.

   To change the font, drag across the text with the I-Beam cursor, then select the desired font characteristics from the **Font**, **Size**, and **Style** menus.

To reposition a rehearsal mark, simply drag it to a new location. This repositions it relative to the original insertion measure—it does not attach the rehearsal mark to a different measure.

Double-click a rehearsal mark to edit it. Overture displays the text box and I-Beam cursor, enabling you to edit the text or its font.

Overture automatically breaks multi-measure rests at rehearsal marks, so any extracted parts always display all rehearsal marks.

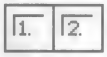
To learn how rehearsal marks differ from other Overture text formats, see "Text" on page 85 of this encylopedia. For detailed information about rehearsal marks, see "Using Rehearsal Marks" on page 134 of your Overture Reference Manual.

❑ Repeats

Repeats are sections of a composition that are written only once but are repeated in performance. Overture supports many types of repeats including:

- **Repeat barlines**

  Using the Open Repeat and Close Repeat tools in Overture's Barlines palette, you can enter repeat barlines in a score as discussed in "Using the Close and Open Repeat Tools" on page 165 of your Overture Reference Manual. MIDI playback will recognize and respond to repeat barlines if **Options>Play Style>Repeats** is checked.

- **Endings** 

  Using the Endings tools in Overture's Barlines palette, you can create repeats with different endings. This is described briefly in "Endings" on page 25 of this encylopedia, and in detail in "Using the Ending Tools" on page 167 of your Overture Reference Manual. MIDI playback will recognize and respond to endings if **Options>Play Style>Repeats** is checked.

- **Measure Repeats**

  Using the Measure Repeat tools in Overture's Barlines palette, you can create single and double measure repeat signs. For more information, see "Using Single and Double Measure Repeats" on page 164 of your Overture Reference Manual.

- **Jumps**

  Jumps are repeated sections of music marked by *text*, not repeat barlines. These are most frequently the *da capo* (D.C.), *dal segno* (D.S.), and *Coda*.

  MIDI playback will recognize and respond to jumps if **Options>Play Style>Repeats** is checked. For more information about the different types of jumps and how to use them, see "Set Repeats" on page 424 of your Overture Reference Manual.

❑ Rests

You enter and edit rests in much the same way as notes. You can enter rests from the Notes palette (as discussed in "Notes (Mouse Entry)" on page 43 of this encylopedia) or select them by typing R on the Mac keyboard (as discussed in "Notes (Mouse & Mac Keyboard Entry)" on page 44 of this encylopedia.

You can step enter rests from a MIDI keyboard as discussed in "Step Entry Recording (Mac Keyboard)" on page 78 of this encylopedia, or from the Macintosh keyboard as discussed in "Step Entry Recording (Mac Keyboard)" on page 78 of this encylopedia.

When you transcribe raw MIDI data, Overture automatically creates rests based on the selected transcription quantization value (as discussed in "Chapter 16: Transcription Quantize Amount Button" in your Overture Reference Manual).

You can hide rests in a multi-voice score by selecting them and choosing **Edit>Make Invisible** as discussed in "Make Invisible" on page 352 of your Overture Reference Manual.

You can replace any missing beats in a measure with rests by clicking within the measure and choosing **Measures>Fill in Rests** as discussed in "Fill in Rests" on page 436 of your Overture Reference Manual.

❑ Rhythm Heads

Rhythm noteheads are used to indicate notes of unspecified pitch (such as drums and other percussion instruments). Rhythm notehead tools are in Overture's Noteheads palette.

To change noteheads into rhythm noteheads:

1. **Select the desired notehead tool from the Noteheads palette.**
   Overture provides both an open and closed rhythm notehead. Use the open rhythm notehead for half notes and whole notes; use the closed notehead for quarter notes and smaller.

2. **Position the cursor over the note whose head you wish to change.**
3. **Click the desired note.**
   Overture changes the notehead to the selected shape.

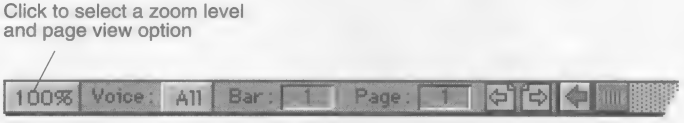
Rhythm noteheads do not affect MIDI playback. For more information about rhythm heads and other shaped noteheads, see "Chapter 9: Noteheads Button" in your Overture Reference Manual. For more information about percussion notation, see “Percussion Notation” on page 53 of this encylopedia.

❑ Saving

Use the **File>Save** command to save scores in the Overture file format. If you want to save a score as a MIDI file, use the **File>Export** command (as discussed in “Export” on page 342 of your Overture Reference Manual).

❑ Scaling

To change the display scale of the on-screen display without changing the printed scaling, use the Zoom Level pop-up menu at the bottom of the Score window. For more information about the Zoom Level pop-up menu, see “Zooming” on page 19 of your Overture Reference Manual.



To change the printed scale of a symbol or group of symbols, select the Scale tool and click those items you wish to scale. You can even use the Scale tool to scale entire staves one system at a time. For more information about the Scale tool, see "Scale Button" on page 70 of your Overture Reference Manual.

To scale a staff throughout all systems, select a staff and choose **Score>Setup Track**, then use the Setup Track dialog box to scale the staff. For more information, see "Staff Display Options" on page 382 of your Overture Reference Manual.

To scale the printed output of an entire score, use the Page Dimensions dialog box in conjunction with the Page Setup dialog box. For more information, see "The Normal Size and Paper Size Buttons" on page 362 of your Overture Reference Manual.

❑ Segno

A segno is a sign that's placed over a measure to indicate that a section of music is to be repeated (beginning with the point marked by the segno).

A segno is often used with the term *dal segno* (or D.S.), which means "repeat from the sign." A repeated section marked by a segno usually ends with a *fine* or an instruction to jump to a coda.

You can create a segno and its related instructions in Overture's Set Repeats dialog box as discussed in "Set Repeats" on page 424 of your Overture Reference Manual. MIDI playback will recognize and respond to any segno repeats if **Options>Play Style>Repeats** is checked.

❑ Selecting Symbols

Generally, you can select most any symbol in a score by clicking it with the Arrow Cursor. When you move the Arrow Cursor over an editable part of a symbol (such as its edit handle), the cursor turns into a Drag Cursor.

To select contiguous symbols:

1. **Using the Arrow Cursor, click the first symbol you wish to select.**
2. **Shift-click the space after the last symbol you wish to select.**

   Overture selects all notes and symbols between the first selection and the point where you shift-clicked.

   Alternately, you could drag a rectangle around all the desired symbols—the selection includes any symbol that the rectangle either touches or encloses.

To select discontiguous symbols:

1. **Using the Arrow Cursor, click the first symbol you wish to select.**
2. **Command-click each additional symbol you wish to select.**

   Overture adds the note or symbol to the selection.

   Alternately, you could drag rectangles around the individual notes or symbols as you hold down the command key.

To select all symbols in a single measure:

1. **Using the Arrow Cursor, double-click any blank area in the desired measure.**

   Overture selects all the symbols in the measure.

To select all symbols in discontiguous measures:

1. **Using the Arrow Cursor, double-click any blank area in one of the measures.**

   Overture selects all the symbols in the measure.
2. **Command-double-click a blank area in each additional measure.**

   Overture adds all symbols in each additional measure to the selection.

To select all symbols on an entire staff line:

1. **Using the Arrow Cursor, triple-click any blank area in the staff.**

   Overture selects all the symbols on *that* staff in *that* system.

To select all symbols in a track:

1. **Using the Arrow Cursor, double-click in the margin to the left of the staff.**
   Overture selects all symbols in that track.

For more information about selecting symbols, see "Selecting Notation Symbols" on page 36 of your Overture Reference Manual.

❑ Slash Heads

Use slash noteheads on lead sheets to indicate that the performer is to play the chord indicated above the staff. Slash notehead tools are in Overture's Noteheads palette.

To change noteheads into slash noteheads:

1. **Select the desired notehead tool from the Noteheads palette.**
   Overture provides both an open and closed slash notehead. Use the open slash notehead for half notes and whole notes; use the closed notehead for quarter notes and smaller.
2. **Position the cursor over the note whose head you wish to change.**
3. **Click the desired note.**
   Overture changes the notehead to the selected shape.

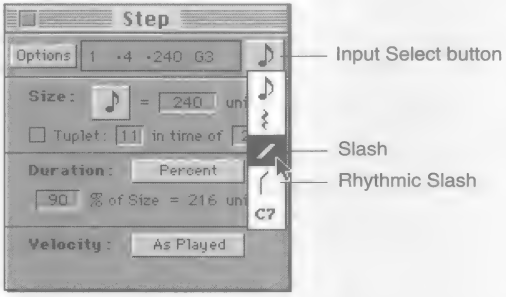
For more information about slash heads and other shaped noteheads, see "Chapter 9: Noteheads Button" in your Overture Reference Manual.

You can use Overture's Step Input window to quickly enter slashes. To do so:

1. **Select Windows>Step Input to open the Step Input window.**
2. **Press and hold the mouse on the Input Select button, then select either the slash icon or the rhythmic slash icon from the pop-up menu.**

   Select the slash to enter slashes with neither pitch nor rhythm.

   Select the rhythmic slash to enter slashes with rhythm but no pitch.



3. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**

   Alternately, you could type ⌘-1 through ⌘-8 to select voices 1-8, or type ⌘-0 to select all voices.
4. **In the Score window, click in the measure where you want to begin entering slashes.**
5. **On the Macintosh keyboard, type a number to set the step size of the slash you wish to enter.**

   For a whole slash, type 1; a half slash = 2; a quarter slash = 4; an eighth slash = 8; a sixteenth slash = 6; a thirty-second slash = 5. Type a 3 to create a triplet of the selected value. Type a . to created a dotted value.

   Generally, when entering regular slashes, you use one slash per quarter note.
6. **On your MIDI keyboard, hit any note to enter a slash.**

   Overture enters the slash without regard to pitch and moves the cursor to the next step.

You can delete the previous step by typing delete and you can move forward or backward through a score by typing ← or →. You can enter a rest by typing an R and, on your MIDI keyboard, hitting any note to insert the rest. For more information about step entry of slashes, see "Step Entering Slashes" on page 298 of your Overture Reference Manual and "Step Entering Rhythmic Slashes" on page 299 of your Overture Reference Manual.

❑ Slurs

Use slurs over a group of notes to indicate their performance as a cohesive group (often, they're to be played legato). There are two ways to create a slur in Overture:

- Use the **Notes>Group>Slur** command.
- Use the Slur tool in the Groups palette.

MIDI playback is not affected by slur marks in a score.

To create slurs with the **Slur** command:

1. **Using the Arrow Cursor, select all the notes you want slurred.**
2. **Choose Notes>Group>Slur.**
   Overture creates a slur marking across the selected notes. For more information, see "Slur" on page 455 of your Overture Reference Manual.

To create slurs with the Slur tool:

1. **Select the Slur tool from the Groups palette.**

2. **In the score window, drag a rectangle around the notes you want slurred.**
   Overture creates a slur mark across all the selected notes. For more information, see "Chapter 6: Groups Button" in your Overture Reference Manual.

To reposition or reshape a slur, simply drag anywhere along its arc. Slurs are bezier curves, allowing them to be shaped most any way.

To flip a slur above or below the notes, select it and choose **Notes>Flip>Direction**.

For more information about editing slurs, see "Editing Slurs" on page 89 of your Overture Reference Manual.

❑ Solmization

See "Picture Music" on page 58 of this encylopedia.

❑ Staccatissimo

Use the Staccatissimo to indicate exaggerated staccato (see “Staccato” on page 74 of this encylopedia). The staccatissimo tool appears in Overture’s Articulations palette.

To add a staccatissimo to a note:

1. **From the Articulations palette, select the staccatissimo tool.**
2. **In the Score window, click the note to which you want to apply the staccatissimo.**

   If you click a note and immediately release the mouse button, Overture places the staccatissimo in its default position.

   If you press and hold the mouse on a note, you can drag the staccatissimo to position it manually.

   You can add staccatissimo markings to a contiguous group of notes by dragging a rectangle around them.

You can force a staccatissimo to go above a note by holding down the option key when you insert it. You can force a staccatissimo to go below a note by holding down the command key when you insert it.

Staccatissimo marks do not affect MIDI playback. For more information about staccatissimos and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Staccato

Use a staccato symbol over a note to indicate that the note is to be played very quickly. This is the opposite of the tenuto (as discussed in "Tenuto" on page 84 of this encylopedia). The staccato tool appears in Overture's Articulations palette.

To add a staccato to a note:

1. **From the Articulations palette, select the staccato tool.**
2. **In the Score window, click the note to which you want to apply the staccato.**

   If you click a note and immediately release the mouse button, Overture places the staccato in its default position.

   If you press and hold the mouse on a note, you can drag the staccato to position it manually.

   You can add staccato markings to a contiguous group of notes by dragging a rectangle around them.

You can force a staccato to go above a note by holding down the option key when you insert it. You can force a staccato to go below a note by holding down the command key when you insert it.

Staccato marks do not affect MIDI playback. For more information about staccatos and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

If you record staccato notes via real-time MIDI recording, Overture may transcribe the notes as a series of notes and rests. You can change the notation to display a single note with a staccato mark by selecting all the notes in the arpeggio, then choosing **Notes>Notate Notes as>Staccato**. For more information, see "Notate Notes as Staccato" on page 466 of your Overture Reference Manual.

❑ Staff

A staff is a set of horizontal lines on which symbols are placed to represent music. Most musical instruments require only a single staff to notate their lines, but some instruments (such as harps, pianos or harpsichord) use two staves. Organs often use three staves (adding the third for the bass pedals).

Staves are very closely related to tracks (see "Tracks" on page 88 of this encyclopedia). Staves simply notate the MIDI data contained in tracks. Each staff notates the contents of a single track.

To create and insert new staves:

1. **From the Staves palette, select the tool for the staff configuration you wish to insert.**
2. **In the Score window, either click the top part or an existing staff to add the selected staff(s) above it or click the lower part of an existing staff to add the selected staff(s) below it.**

   For more information about inserting and grouping staves, see "Chapter 14: Staves Button" in your Overture Reference Manual.

To set a staff's appearance, instrument type and other attributes:

1. **Using the Arrow Cursor, click anywhere in the staff.**
2. **Select Score>Setup Track**

   Alternately, you could double-click the staff selector handle located at either end of the staff.

   Overture opens the Setup Track dialog box.
3. **Select the various staff display, type, naming, scaling and instrument options in the Setup Track dialog box, then click the OK button.**

   Overture applies the selected options to your staff. To learn more about staff and track setup, see "Setup Track" on page 373 of your Overture Reference Manual.

You can adjust the spacing between any two staves or systems and apply that spacing to:

- the selected staff only (by dragging a staff's selection handle vertically).
- all remaining staves on a page (by option-dragging a staff's selection handle vertically).
- all remaining staves in a score (by command-dragging a staff's selection handle vertically).

To respace staves according to your default Engraver preferences (as set in the Preferences dialog box), choose **Score>Respace Staves** (as discussed in "Re-Spacing Staves" on page 31 of your Overture Reference Manual).

You can adjust the width of any system by horizontally dragging the left or right selection handle of any staff in the system. For a detailed discussion of staff spacing and system width adjustment, see "Arranging Staves and Systems" on page 26 of your Overture Reference Manual.

Overture can create auxiliary staves as well as standard staves. For more informations, see "Auxiliary Staves" on page 6 of this encylopedia.

❑ Stationery

You'll probably use the same page, system, and track layouts over and over. For instance, if you compose string quartets, you'll always need a certain number and arrangement of staves and tracks.

You can use Overture to create detailed templates, then use System 7 to save the templates as a stationery pad. Overture ships with numerous templates, and you can create your own. To do so:

1. **Create a new Overture score and set up the pages, margins, systems, tracks, and so on.**
2. **Name and save the score.**

   Give it some suitable name like "string quartet template" or "lead guitar template".
3. **Close the score and return to the Finder.**
4. **Click the icon for the Overture file you just created, and choose File>Get Info.**

   The Finder opens an Info window for that file.
5. **Check the stationery pad option in the Info window, then close the window.**

   System 7 converts the document to a stationery pad. Now, whenever you need to create a new string quartet or lead guitar part or whatever, simply double-click the desired stationery pad and the Macintosh will create a new score (with a name chosen by you) that matches the formatting of your template.

   If you need more information about stationery pads, see your Macintosh documentation.

❑ Stems

Note stems may point either up or down. In addition, Overture allows you to change stem lengths and to hide them, if desired.

Before you enter any notes, you can define a default stem direction for each voice or track. This default direction affects music entered using any input method (such as mouse, Macintosh keyboard, MIDI recording, or importing). To create a default stem direction:

1. **Open the Tracks window and select a stem direction for each track (or each voice within a track).**

   You can toggle between three choices: Auto Stem (Overture determines stem direction based on staff position); Up Stem (Overture makes all stems point up regardless of staff position); Down Stem (Overture makes all stems point down regardless of staff position).

   For more information, read "Tracks Window Overview" on page 194 of your Overture Reference Manual then "Setting Stem Direction for a Track or Voice" on page 196 of your Overture Reference Manual.

You can change stem direction at any time. Simply select the desired note(s) and choose either **Notes>Stem>Stem Up** or **Notes>Stem>Stem Down**.

You can change any stem's length by dragging the end of the stem to the desired length. To reset any stem to its default length, select the desired notes and choose **Notes>Stem>Default Stem Length**.

You can hide stems for any selected notes. This is particularly useful for tablature notation. To hide stems, simply select the desired notes and choose **Notes>Stem>Hide Stem**. To show any hidden stems, select the desired notes and choose **Notes>Stem>Show Stem**.

If you're step-entering notes, you can set a stem direction for any step-entered notes. To do so:

1. **Choose Force Stems Up or Force Stems Down from the Step Input window's Options menu.**

   When you select one of these options, Overture makes the stems of any step-entered notes point in the selected direction, regardless of staff position.

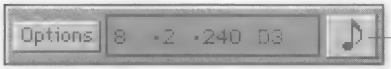
   For detailed information about step entry of notes, see "Step Entering Notes and Rests" on page 289 of your Overture Reference Manual.

❑ Step Entry Recording (Mac Keyboard)

You can step-enter notes and rests using either the Macintosh keyboard (discussed below) or a MIDI keyboard (discussed in "Step Entry Recording (MIDI Keyboard)" on page 79 of this encylopedia).

To step enter notes using only the Macintosh keyboard:

1. **Select Windows>Step Input to open the Step Input window.**
2. **Press and hold the mouse on the Input Select button, then select the note icon from the pop-up menu.**



3. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**
4. **In the Score window, click in the measure where you'd like to begin entering music.**
5. **If desired, select a stem direction and accidental naming scheme from the pop-up Options menu.**
6. **On the Macintosh keyboard, type a number to set the step size of the note (or rest) you wish to enter.**

   For a whole note, type 1; a half note = 2; a quarter note = 4; an eighth note = 8; a sixteenth note = 6; a thirty-second note = 5. Type a 3 to create a triplet of the selected value. Type a . to created a dotted value.
7. **On the Macintosh keyboard, type the letter of the scale tone you wish to enter (C, D, E, F, G, A, B).**

   Overture enters all notes within the octave beginning at middle C. If you wish to raise the pitch range an octave, type a lower case o. If you wish to lower the pitch range an octave, type a capital O.

   Step entry always enters notes using the key of the active measure. If you need to enter an accidental, you can use the up and down arrow keys to raise and lower pitch in half-step increments.

   If you wish to enter a rest, type a space.
8. **Select Duration and Velocity options in the Step Input window.**
9. **Press the Return key to enter the data and move the cursor to the next step.**

   Alternately, if you wish to enter chords, you can type enter instead. Typing enter causes the note to be entered into Overture, but does not advance the cursor to the next step. This allows you to enter multiple notes at a single cursor location.

10. **If you want to erase the previous step, type** delete**.**
11. **If you want to step backward through a score without erasing steps, type** ←**.**
12. **If you want to step forward through a score without entering notes, type** →**.**
13. **If you want to tie two notes together, choose Tie Previous Two Notes from the pop-up Options menu.**

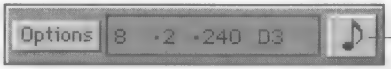
For detailed information about step recording and the Step Input window, see "Chapter 22: Step Input Window" in your Overture Reference Manual.

❑ Step Entry Recording (MIDI Keyboard)

You can step-enter notes and rests using either a MIDI keyboard (discussed below) or the Macintosh keyboard (discussed in "Step Entry Recording (Mac Keyboard)" on page 78 of this encylopedia).

To step enter notes using a MIDI keyboard:

1. **Select Windows>Step Input to open the Step Input window.**
2. **Press and hold the mouse on the Input Select button, then select the note icon from the pop-up menu.**



3. **Select the voice you'd like to enter from the Voice pop-up voice menu at the bottom of the Score window.**
4. **In the Score window, click in the measure where you'd like to begin entering music.**
5. **If desired, select a stem direction and accidental naming scheme from the pop-up Options menu.**
6. **On the Macintosh keyboard, type a number to set the step size of the note (or rest) you wish to enter.**

   For a whole note, type 1; a half note = 2; a quarter note = 4; an eighth note = 8; a sixteenth note = 6; a thirty-second note = 5. Type a 3 to create a triplet of the selected value. Type a . to created a dotted value.
7. **Select Duration and Velocity options in the Step Input window.**
8. **On your MIDI keyboard, hit the note (or chord) you wish to enter.**

   Overture enters the note and moves the cursor to the next step.
9. **If you want to enter a rest, type either an** R **or** = **then, on your MIDI keyboard, hit any note to insert the rest.**

   Alternately, you could simply type a space on the Macintosh keyboard to enter the rest.

10. **If you want to erase the previous step, type delete.**
11. **If you want to step backward through a score without erasing steps, type ←.**
12. **If you want to step forward through a score without entering notes, type →.**
13. **If you want to tie two notes together, choose Tie Previous Two Notes from the Options menu.**

For detailed information about step recording and the Step Input window, see "Chapter 22: Step Input Window" in your Overture Reference Manual.

❑ Swing Time

Music played in swing time has a jazz (or "swing") feel. In swing time, the first half of a beat plays for a longer period of time than the second half of a beat. Therefore music written like this...

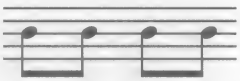


Figure 1.1: Straight Eighth Notes

actually sounds more like this...

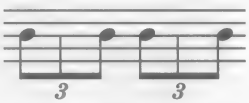



Figure 1.2: Eighth Notes as They Sound in Swing Time

Overture allows you to play back your score in swing time. To do so, select **Options>Play Style>In Swing**. For more information, see "In Swing" on page 488 of your Overture Reference Manual.

If you recorded a score in swing time, and if Overture transcribed the eighth notes as shown in Figure 1.2, then you can change the notation to display straight eighth notes. To do so, select the "swing" notes and choose **Notes>Notate Notes as>Swing Eights**. For more information, see "Notate Notes as Swing Eights" on page 467 of your Overture Reference Manual.

❑ System

A system is a group of staves; each of which is played at the same time as all the other staves in the system. All staves in a system are joined by a single vertical line connecting their left sides.

You can set the default number of systems displayed on a page by choosing **Score>Layout Page**.

You can increase the number of systems displayed on a specific page by choosing **Score>Increase Systems** (as discussed in "Increase Systems" on page 366 of your Overture Reference Manual) and you can decrease the number of systems displayed on a single page by choosing **Score>Decrease Systems** (as discussed in "Decrease Systems" on page 368 of your Overture Reference Manual).

❑ System Text

Use system text for written instructions that apply to all staves in a system. Overture attaches system text to a *specific* measure and to the *top* staff.

To insert system text into a score:

1. **Select the System Text tool from the Text palette.**

2. **In the Score window, drag a rectangle where you want to position the system text.**

   Overture creates an empty Macintosh text box in your Score window.

3. **Type the desired text into the text box.**

   To resize the box, drag its lower right handle.

   To reposition the box, drag its upper left handle.

   To change the font, drag across the text with the I-Beam cursor, then select the desired font characteristics from the **Font**, **Size**, and **Style** menus.

To reposition system text, simply drag it to a new location. This repositions it relative to the original insertion measure—it does not attach the text to a different measure.

Double-click system text to edit it. Overture displays the text box and I-Beam cursor, enabling you to edit the text or its font.

To learn how system text differs from other Overture text formats, see "Text" on page 85 of this encyclopedia. For detailed information about system text, see "Using System Text" on page 132 of your Overture Reference Manual.

❑ Tablature

Overture supports tablature notation. Use tablature notation to indicate music by string and fret number, rather than with a traditional musical staff. To create a tablature staff:

1. **Select the Tablature Staff tool from the Staves palette.**

2. **Click the Score window where you want to create the tablature staff.**

   Alternately, you could select an existing staff, choose **Score>Setup Track** and use the Setup Track dialog box to select an Instrument Name of **Tablature**.

   Each line in a tablature staff represents a guitar string. The lowest line represents the low E-string, the next line up represents the A-string, and so on.

3. **Using the Notes palette, enter all the notes onto the tablature staff.**

   Remember to place notes on the line that represents the *guitar string* on which you want the note played.

4. **Select a fret number from the Tablature palette, then click the notes you wish to change.**

   Overture replaces standard noteheads with the fret number you selected.

5. **Select all the notes in the entire tablature staff and choose Notes>Stem>Hide Stem.**

   Overture hides the stems, flags, and beams. Tablature notation usually gets its rhythm from a traditionally notated staff immediately above the Tablature staff.

MIDI playback does not play tracks notated on tablature staves, nor do MIDI transpose commands change their pitch. If you want MIDI playback of a tablature track, you must create an additional staff that contains traditional notation. If your Tablature staff shows stems, you can hide the traditionally notated staff in your printed score by using the **Score>Hide/Show Staves** command as discussed in "Hide/Show Staves" on page 370 of your Overture Reference Manual.

For more information, see "Chapter 10: Tablature Button" in your Overture Reference Manual.

❑ Technical Support

You must mail Opcode your Overture registration card in order to be eligible for technical support.

Opcode's technical support staff is available to answer questions Monday through Friday, 9:00 AM to 6:00 PM Pacific Time, and Saturday 11:00 AM to 5:00 PM: (415) 856-3331. Technical support hours are subject to change.

You can fax Opcode's technical support staff at (415) 856-0777. Send your fax to the attention of "Overture Technical Support."

You can write to Opcode's technical support staff at:

Opcode Systems Inc.
Attn. Overture Technical Support
3950 Fabian Way, Suite 100
Palo Alto, CA 94303.

Please include your return address and daytime telephone number.

Updates, information and news are offered on several on-line services. You can also send us questions and comments via electronic mail.

On-Line Service	Path or Keyword
America OnLine	keyword: Opcode
CompuServe	GO MIDIVEND; section 7
Internet	OpcodeTech@PAN.com
PAN	Sig & user group: Opcode

❑ Templates

The easiest way to create templates of various page, system, and staff configurations is to use System 7's stationery pad feature. For more information, see "Stationery" on page 76 of this encylopedia.

❑ Tempo

You can regulate MIDI playback tempos with Overture and you can indicate these tempos in your score either as a number of beats per minute or as any user-defined text (such as "adagio" or "moderato"). To insert a tempo change into a score:

1. **Using the Arrow Cursor, click within a measure to make it the active measure.**
2. **Choose Measures>Set Tempo.**
   Overture opens the Set Tempo dialog box.
3. **Use the Set Tempo dialog box to define MIDI playback options and tempo markings, then click the OK button.**
   Overture applies the tempo change to the active measure and all remaining measures up to the next tempo change.

To move any tempo mark, simply drag it to the desired position; to delete it, click it with the Eraser Cursor.

For more information, see "Set Tempo" on page 420 of your Overture Reference Manual.

❑ Tenuto

Use a tenuto symbol over a note to indicate that it's to be held for its entire notated duration. This is the opposite of the staccato (as discussed in "Staccato" on page 74 of this encylopedia). The tenuto tool appears in Overture's Articulations palette.

To add a tenuto to a note:

1. **From the Articulations palette, select the tenuto tool.**
2. **In the Score window, click the note to which you want to apply the tenuto.**

   If you click a note and immediately release the mouse button, Overture places the tenuto in its default position.

   If you press and hold the mouse on a note, you can drag the tenuto to position it manually.

   You can add tenuto markings to a contiguous group of notes by dragging a rectangle around them.

You can force a tenuto to go above a note by holding down the option key when you insert it. You can force a tenuto to go below a note by holding down the command key when you insert it.

Tenuto marks do no affect MIDI playback. For more information about Tenutos and other articulations, see "Chapter 8: Articulations Button" in your Overture Reference Manual.

❑ Text

Overture supports numerous text formats:

- **Page Text**: Use page text for titles, headers, footers, composer credits, copyright notices, publishing data, and so on. You can assign page text to any page (or pages), and you can position it anywhere on that page.

  For a brief overview of page text, see "Page Text" on page 50 of this encylopedia. For detailed information, see "Using Page Text" on page 135 of your Overture Reference Manual.
- **System Text**: Use system text for written instructions that apply to all staves in a system. Overture attaches system text to a *specific* measure and to the *top* staff.

  For a brief overview of system text, see "System Text" on page 81 of this encylopedia. For detailed information, see "Using System Text" on page 132 of your Overture Reference Manual.
- **Rehearsal Marks**: Use rehearsal marks to mark a score in various places (such as at certain tempo, key or meter changes, or at the entrance of prominent solo instruments). Overture attaches rehearsal marks to a *specific* measure and a *relative* staff.

  For a brief overview of rehearsal marks, see "Rehearsal Marks" on page 64 of this encylopedia. For detailed information, see "Using Rehearsal Marks" on page 134 of your Overture Reference Manual.

- **Bar Text**: Use bar text for written instructions that apply only to a particular measure and staff. Overture attaches bar text to both a *specific* measure and a *specific* staff.

  For a brief overview of bar text, see "Bar Text" on page 7 of this encyclopedia. For detailed information, see "Using Bar Text" on page 130 of your Overture Reference Manual.
- **Dedicated Text**: Dedicated text is text that Overture automatically places in a score as the result of some other action. Tempo markings, for instance, are placed into a score using the **Measures>Set Tempo** command. Other types of dedicated text include dynamic markings (such as *pp* or *mf*, or *ff*), ornaments (such as *tr*), or ending instructions (such as *D.C. al Fine* or *Coda*).

  For more information about dedicated text, see the respective headings in this encyclopedia.
- **Lyrics**: Lyrics are the actual vocal text that Overture assigns to notes in a score. For a brief overview of lyrics, see "Lyrics" on page 35 of this encyclopedia. For detailed information, see "Chapter 21: Lyrics Window" in your Overture Reference Manual.

❑ Thru Instrument

Overture can send any received MIDI data to any device in your current Studio Setup document. This feature allows you to play a master MIDI keyboard and hear the output from any sound module in your studio.

The Thru Instrument is the device to which Overture passes any received MIDI data. Turn Overture's MIDI Thruing feature on and off by selecting **Options>Keyboard Thru**. Enable any and all input devices by choosing **Options>Enable Input Devices** and selecting devices from the resulting dialog box. Select the Thru Instrument by pressing the Keyboard Thru button in the Transport window and selecting a device from the pop-up menu.

❑ Ties

Use ties to connect two or more notes of the same pitch. A tie indicates that the note is to be played only once, but held for the combined duration of all notes. There are two ways to create a tie in Overture:

- Use the **Notes>Group>Tie** command.
- Use the Tie tool in the Groups palette.

In addition, Overture automatically creates any necessary ties when:

- You import a file.
- You auto-transcribe a score using real-time recording
- You rebar an existing score.

MIDI playback recognizes ties and plays them correctly.

To create ties with the **Tie** command:

1. **Command-click each note you want tied together.**
2. **Choose Notes>Group>Tie.**

   Overture ties the selected notes together. For more information, see "Tie" on page 454 of your Overture Reference Manual.

To create ties with the Tie tool:

1. **Select the Tie tool from the Groups palette.**

2. **In the score window, drag a rectangle around the notes you want tied together.**

   Overture ties together any notes of common pitch within the selected group. For more information, see "Chapter 6: Groups Button" in your Overture Reference Manual.

To reposition or reshape a tie, simply drag any of its handles. Ties always affect the playback of the notes to which you originally applied them. Therefore, if you drag the endpoints of a tie to new notes, Overture's MIDI playback still ties together the original notes. If you want to change the notes that are tied, delete the original tie and create a new one. To flip a tie above or below the notes, select it and choose **Notes>Flip>Direction**. For more information about editing ties, see "Editing Ties" on page 87 of your Overture Reference Manual.

If you're step-entering a score, you can tie together notes without switching to Score mode. To do so:

1. **Choose Tie Previous Two Notes from the Step Input window's Options menu.**

   Overture ties together the two notes immediately to the left of the input point.

   For detailed information about step entry of notes (including tied notes), see "Step Entering Notes and Rests" on page 289 of your Overture Reference Manual.

❑ Titles

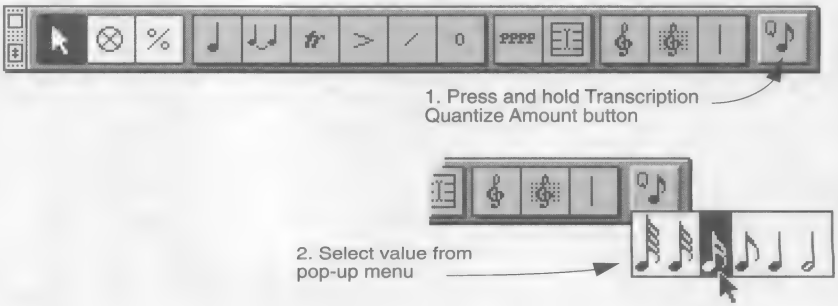
Overture can display and print titles on any pages in a score. Titles are a type of page text, which is described briefly in "Text" on page 85 of this encylopedia. For detailed information about page text, see "Using Page Text" on page 135 of your Overture Reference Manual.

❑ Tracks

A track is very closely related to a staff; staves notate the MIDI data contained in tracks. Overture notates each track on a single staff, so any instruments that require multiple staves also require multiple tracks. For more information, see "Staff" on page 75 of this encylopedia.

❑ Transcribing

Transcribing in the process of converting raw MIDI data into standard music notation. Transcription can occur either automatically or manually and it always quantizes notated values according to the selection made with the Transcription Quantize Amount button (discussed in "Chapter 16: Transcription Quantize Amount Button" in your Overture Reference Manual).



Overture's smallest transcription quantize amount is the triplet value of the selected note. For example, if you select a transcription quantize amount of an eighth note, the smallest note value Overture will transcribe correctly is an eighth note triplet.

To automatically transcribe all music recorded into Overture, check the **Options>Auto Transcribe** option. If you want a little more control over the auto transcription, choose **Options>Record Options** to open the Record Options dialog box, check the **Auto Transcribe** option and un-check the **One voice per staff** option if you want Overture to attempt to transcribe the recording with multiple voices.

To automatically transcribe an imported track, select the **Auto** option in the Import File dialog box's **Transcribe** column. Use the **Voices** column to tell Overture whether the imported track is a single or multiple voice track. For more information about transcribing imported tracks, see "Import" on page 338 of your Overture Reference Manual.

If you record music with the **Auto Transcribe** option disabled, or if you import music with the Import File dialog box's Transcribe mode set to Manual, then you must transcribe raw MIDI data manually. To do so:

1. **In the Score window, select any raw MIDI data you wish to transcribe.**
   Overture displays raw MIDI data as a series of bars. As with standard notation, the horizontal position of the bar indicates its pitch and the vertical position indicates its start time. The duration of the bar indicates how long the note was held.
2. **Choose Notes>Raw to Notes.**
   Overture transcribes the selected data into standard music notation. For more information, see "Raw to Notes" on page 471 of your Overture Reference Manual.

To correct any transcription errors:

1. **Select the notes you wish to retranscribe.**
2. **Using the Transcrption Quantize Amount button in the Tool Bar, select a new transcription value.**
3. **Choose Notes>Re-Transcribe.**
   Overture retranscribes the selected notes to the new transcription quantize value.

❑ Transport Controls

The Transport control buttons are located in Overture's Transport window. Use the Transport controls to start and stop MIDI recording and playback.

To open the Transport window, choose **Windows>Transport**.

❑ Transposing

You can transpose notes to change both their playback pitch and their position on the staff. There are a few ways to transpose a selection of notes:

- **Use the Transpose command**—this gives you the option of deciding whether you want to transpose the selected notes up or down, whether you want the transposition to be diatonic or chromatic, and the number of steps you want to transpose. MIDI playback pitch is affected by this command.
- **Drag notes to the desired pitch**— You can choose whether you want notes to shift diatonically or chromatically when you use this method. (by using the **Drag Notes Chromatically** option in the **General** section of the Preferences dialog box). It's particularly useful for correcting individual or small groups of notes. MIDI playback pitch is affected by this transposition method.
- **Change the key signature**—You can open the Set Key dialog box, change the key and check the **Transpose** option. Overture will automatically transpose the existing measure into the new key.
- **Change the raw MIDI data in the Graphic window**—you can transpose the raw MIDI data in the Graphic window and Overture automatically updates the notation in the Score window.

To transpose a selection of notes using the **Transpose** command:

1. **Select the notes you wish to transpose and choose Notes>Transpose.**
   The Transpose dialog box appears.
2. **Configure the dialog box as desired and click the OK button.**
   Overture transposes your selected notes.
   If you perform a chromatic transposition, Overture automatically spells all notes and accidentals correctly with respect to the key signature.

For more information, see "Transpose" on page 440 of your Overture Reference Manual.

❑ Transposing Instruments

Transposing instruments are those instruments that play in a different pitch than notated (such as many trumpets, clarinets, english horns, and so on). You can use Overture's Setup Track dialog box to define a track as a "transposing instrument." Overture automatically transposes any extracted tracks that you've assigned to transposing instruments. This lets you create a master score with all instruments showing a concert pitch and automatically extract individual instrument scores into their proper notation keys. To assign a transposing instrument to a track:

1. **Double-click the selector handle of the staff that will notate the transposing instrument.**
   Overture opens the Setup Track dialog box for that staff.
   Alternately, you could click anywhere in the desired staff and choose **Score>Setup Track**.
2. **Select a transposing instrument from the Instrument Name pop-up menu.**
   Overture automatically fills in the Range numerical, Transpose numerical, C3 Offset numerical, Starting Clef, and Transposed Clef for the selected instrument.
3. **Click the OK button.**

Now, when you extract the track from the existing score, Overture will automatically transpose it into the correct key. For more information about setting up Transposing Instruments, see "Normal Tracks" on page 377 of your Overture Reference Manual and "Transposing Instrument Track Example" on page 385 of your Overture Reference Manual. For more information about extracting parts, see "Extract Parts" on page 342 of your Overture Reference Manual.

If you select **Options>Show>Tracks Transposed**, Overture automatically shows all transposing instruments in their proper key. For more information, see "Tracks Transposed" on page 479 of your Overture Reference Manual.

❑ Tremolos

A tremolo is usually played one of two ways:

- **as a rapid change in the tone of the same pitch**.
  This is most evident in percussive "rolls" and in "bowed tremolos", in which a single note (or chord) is repeatedly sounded by moving the bow back and forth across the string. Generally, this type of tremolo is indicated by a single note with slashes.

- **as a rapid alternation of two pitches**.
  This is most evident in "fingered tremolos", in which a player rapidly alternates between two pitches on the same string. Generally, this type of tremolo is indicated by two notes and a tremolo beam.

To create a single-note tremolo:

1. **From the Articulations palette, select the desired tremolo tool.**
   Overture offers four tools for use in creating either measured or unmeasured tremolos.

2. **In the Score window, click the note to which you want to add the tremolo.**

   If you click a note and immediately release the mouse button, Overture places the tremolo in its default position.

   If you press and hold the mouse on a note, you can drag the tremolo to position it manually.

   You can add tremolos to a contiguous group of notes by dragging a rectangle around them.

If **Play Trill/Tremolos** is checked in the Preferences dialog box, MIDI playback recognizes single-note tremolos and plays them accordingly. For more information about single-note tremolos (including measured and unmeasured tremolos), see "Using the Tremolo Tools" on page 113 of your Overture Reference Manual.

To create a multi-pitched tremolo:

1. **In the Score window, select the two notes you want to group into a tremolo beam.**
2. **Choose Notes>Beam>Tremolo n (where n = the note value of the beam).**

   Overture inserts a tremolo beam of the selected value between the notes.

Tremolo beams do not affect MIDI playback.

For more information about tremolo beams (and other beaming options), see "Beam" on page 450 of your Overture Reference Manual.

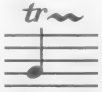
❑ Trills

Generally, a trill is sounded by rapidly alternating between the indicated note and the note a diatonic second above it (unless altered by an accidental). Often, a trill ends in a three note pattern that dips down an additional second. Trill tools appear in Overture's Ornaments palette.

To insert a trill mark into a score:

1. **Select the Trill 1 tool from the Ornaments palette and click the note over which you wish to place the trill.**

   If you click a note and immediately release the mouse button, Overture places the "tr" mark in its default position.

   If you press and hold the mouse on a note, then drag to the right, you create a "tr" mark followed by a trill section.

Some trills require accidental signs. These should appear between the "tr" and the trill section. To insert an accidental in the trill marking:

1. **Select the desired Accidental tool from the Ornaments palette.**
2. **Move the cursor over the note to which you wish to add the accidental mark.**
3. **Press and hold the mouse button.**

   You'll see an accidental mark appear over the note.
4. **While still holding the mouse button, drag the mouse to position the acciental between the "tr" and the trill section.**
5. **Release the mouse.**

   Overture inserts the accidental into the trill mark.

You can force a trill mark to go above a note by holding down the option key when you insert it. You can force a trill mark to go below a note by holding down the command key when you insert it.

You can change the vertical position of a trill mark by dragging it up and down. You can lengthen or shorten a trill section by dragging either end. For more information about inserting and editing trill marks, see "Using the Trill Tools" on page 98 of your Overture Reference Manual.

If **Play Trill/Tremolos** is checked in the Preferences dialog box, MIDI playback recognizes trill marks and plays them accordingly.

If you record a trill via real-time MIDI recording, Overture may transcribe the trill as a series of individual notes. You can change the notation to display a single note with a trill symbol by selecting all the notes in the trill, then choosing **Notes>Notate Notes as>Trill**. For more information, see "Notate Notes as Trill" on page 468 of your Overture Reference Manual.

❑ Triplets

Triplets are the most common type of tuplet. To learn more about triplets and other tuplets, see "Tuplets" on page 95 of this encyclopedia.

❑ Tuplets

A tuplet is an odd number of notes played in the amount of time usually occupied by an even number of notes. The most common type of tuplet is a triplet, which is three notes played in the time of two.

There are two main ways to turn notes into tuplets in Overture:

- Use the **Notes>Group>Tuplet** command.
- Use the Tuplet tools in the Groups palette.

In addition, Overture automatically creates tuplets whenever:

- You record them into Overture (using either real-time or step recording).
- You input them from the Notes palette.

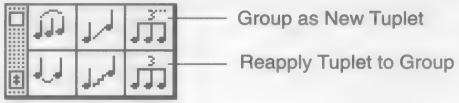
MIDI playback recognizes tuplets and plays them correctly.

To create tuplets with the **Tuplet** command:

1. **Select the notes you want grouped together into a tuplet.**
2. **Choose Notes>Group>Tuplet.**
   Overture opens the Tuplets dialog box.
3. **Enter the desired tuplet parameters into the dialog box and click the OK button.**
   Overture groups the selected notes into a tuplet of the specified value. For more information, see "Tuplet" on page 457 of your Overture Reference Manual.

To create tuplets with the Tuplet tools:

1. **Select the Group as New Tuplet tool from the Groups palette.**



2. **In the Score window, drag a rectangle around the notes you want grouped into a tuplet.**

   Overture opens the Tuplets dialog box.

3. **Enter the desired tuplet parameters into the dialog box and click the OK button.**

   Overture groups the selected notes into a tuplet of the specified value. For more information, see "Tuplet" on page 457 of your Overture Reference Manual.

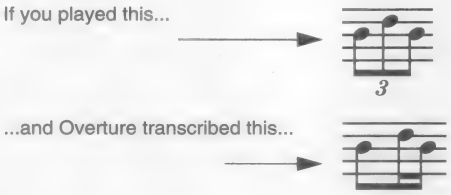
To reapply tuplets of the exact same value to other groups of notes:

1. **Select the Reapply Tuplet to Group tool from the Groups palette.**
2. **In the Score window, drag a rectangle around the notes you want grouped into a tuplet.**

   Overture groups the selected notes into a tuplet of the type last defined in the Tuplets dialog box. This tool makes it easy to quickly apply common tuplet values to many groups of notes.

To reposition or reshape a tuplet, simply drag any of its handles. To flip a tuplet mark above or below the notes, select it and choose **Notes>Flip>Direction**. For more information about editing tuplets, see "Editing Tuplets" on page 92 of your Overture Reference Manual.

If you record a triplet via real-time MIDI recording, and you played a bit sloppy, Overture may transcribe it incorrectly. You can change incorrect triplet notations by selecting the desired notes, then choosing **Notes>Notate Notes as>Triplet**. For more information, see "Notate Notes as Triplet" on page 469 of this encyclopedia.



...use **Notes>Notate Notes as>Triplet** to quickly correct the transcription error.

❑ Turn

Turns usually consist of four notes played like the concluding four notes of a trill. A turn symbol appears in Overture's Ornaments palette.

To insert a turn into a score:

1. **Select the Turn tool from the Ornaments palette and click the note over which you wish to place the turn.**

   If you click a note and immediately release the mouse button, Overture places the turn in its default position.

   If you press and hold the mouse on a note, you can drag the turn to position it manually.

Turn marks do not affect MIDI playback. For more information about turns and other ornaments, see "Chapter 7: Ornaments Button" in your Overture Reference Manual.

If you record a turn via real-time MIDI recording, Overture may transcribe it as a series of four notes. You can change the notation to display a single note with a turn symbol by selecting all the notes in the turn, then choosing **Notes>Notate Notes as>Turn**. For more information, see "Notate Notes as Turn" on page 470 of your Overture Reference Manual.

❑ Vision

Vision is Opcode's professional-level MIDI sequencing program. Vision provides comprehensive and sophisticated tools for recording and editing MIDI performances. Overture can import Vision files and notate them. For more information, see "Importing Files" on page 34 of this encylopedia.

❑ Vocals

See "Lyrics" on page 35 of this encylopedia.

❑ Voices

A voice is a single rhythmic line within a track. Overture allows you to notate up to eight voices on a single staff. Staves (and tracks) sometimes require multiple voices for the following reasons:

- If you notate more than one instrument per staff, you'll need to use multiple voices to distinguish between the multiple instruments.
- If you notate a polyphonic instrument (such as a piano) that plays different rhythmic lines simultaneously, you'll need to use multiple voices to distinguish between the multiple rhythmic lines.

As you record or enter music, you can assign a voice to the notes by selecting a voice from the Voice pop-up menu at the bottom of the Score window.

You can reassign notes to any other voice by selecting them and choosing **Notes>Set to Voice**.

❑ Wedge

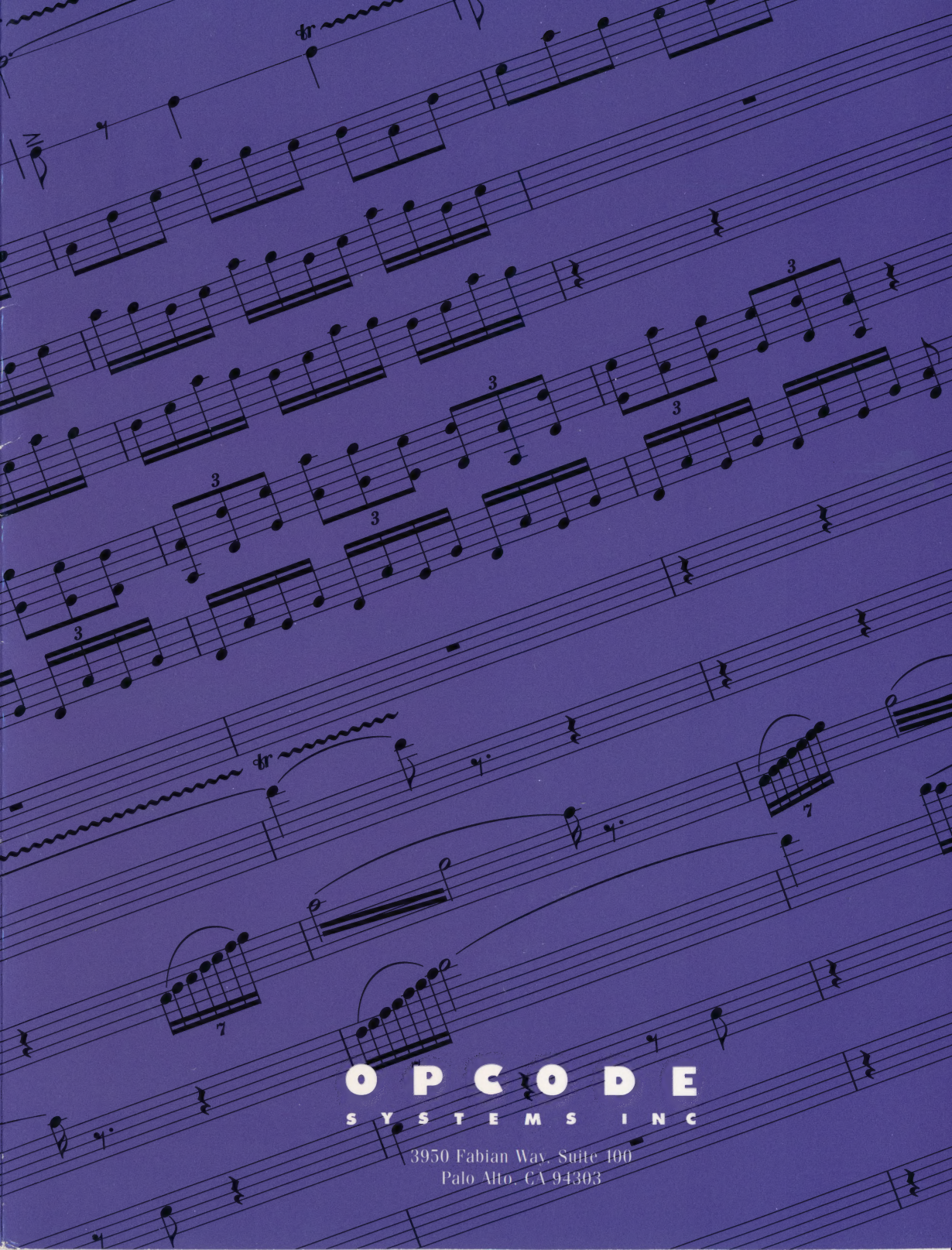
See "Hairpins" on page 32 of this encylopedia.

❑ Writing Music

See "Recording" on page 63 of this encylopedia.

❑ Zooming

You can zoom in on a score to see tiny details or zoom out to display more of the score. Also, you can size a score to automatically fit the Score window. To zoom a score, click the Zoom Level pop-up menu at the bottom of the Score window. See "Zooming" on page 19 of your Overture Reference Manual for more information.



OPCODE
SYSTEMS INC

3950 Fabian Way, Suite 100
Palo Alto, CA 94303